

Hanne Bergius

DADA RAOUL in the Fifties

Reconsidering Dada as Reflected in the Polarizing Concept of the Montage

The 1950's demanded an aesthetic-ethical reorientation of the modern arts in the postwar era that was to lead Raoul Hausmann back to the very roots of Dada. Dada, however, existed neither as a group nor as a movement, but had been rendered a discursive phenomenon, each expression of which was to be considered upon its own merits — subject to the situation of its former participants and that of a new generation of artists interested in Dada. After 1945, this type of neo-Dadaist self-substantiation was closely attended by Hausmann's own reaffirmation of himself in his former rôle as a Dadaist. Yet, whereas in 1918, doubt and self-doubt about a world filled with iniquity had driven him to embrace Dada amidst the struggles of the Berliner cosmopolis, after 1945, during his solitary retreat in Limoges, Dada represented the sole remaining self-assurance of any cultural validity, and its evidence was to be collected and secured.

Dada had provided Hausmann with a highly individualistic perspective on modernism. His perception was colored neither by utopian optimism nor by cultural pessimism, rather, it was determined by the tensions, grotesque and extreme, generated between the polarities of the artiste's playfulness and 'bloody earnest', between sense and nonsense, strategy and accident, the conscious and the unconscious — ultimately, between 'everything' and 'nothing'. Dada had treated culture as a contradictory and yet self-reciprocating parable: Art, as *vollendete gütige Bosheit* ('consummate, benevolent malevolence', Hausmann), was accordingly forced into permanent conflict, a state of antimony, effecting a liberation from and towards things and ideas, which dissolved certainties, spawned relativities and ambiguities, and left questions of meaning undecided. Life was thus to bring itself into play *prinzipiell* ('fundamentally', Hausmann). By eradicating traditional boundaries and transcending High and Low, Art assumed for Hausmann a vital authenticity.

Now, in the postwar period, as he attempted to regain his Dadaist 'equilibrium in contradiction', his objective seemed to be the promotion of a complexity that strove to transcend the stasis of the confrontation which had arisen in the 1950's between abstraction and realism, the rational and the irrational.

As a neo-Dadaist allegory, the collage *Dada Raoul* of 1951

(fig. 1)

focuses the grotesque tension between forces and counter-forces in its constellations of Dadaist material and ideas, and can, therefore, be regarded as one of the major works of Hausmann's neo-Dada period.

Through an analysis of this collage, we shall be made aware of how Hausmann reconstructed the Dadaist concept of polarities by merging with it his own reception of Dada since the 1920's. We shall become aware of how his view of the Dada period was commingled with attempts at manipulation — and how all of this culminated in the collage. Therefore, to begin, a brief reiteration of Hausmann's reception in this context will be necessary, and in order to further differentiate his recourse to Dada, a comparison will be made with George Grosz's view of neo-Dada. We shall see that Hausmann's interest in Dada was not merely retrospective, but rather at the same time generated a receptive potential open to new media experiments, making possible his 'quest for new signs'.

The photomontage *Dada Raoul* of 1951 ¹

shows how Hausmann took recourse to the dadaistic radical forms by choosing the opponents of *his screaming self-portrait* and *Mechanical Head*. The two Dada works played a prominent role into Hausmann's later years, as seen in photographs showing Hausmann with *Oaoa* (1965) ² and with the *Mechanical Head* (1960).³ He liked to stage himself with these works and extended them to unforgettable icons that shared with the Dada era one and the same intention: to provide an anaesthetic „beginning“ – see also Hausmann's title of his 1972 retrospection on Berlin Dada *Am Anfang war Dada: a beginning that meant first and foremost an irritating contradiction because Dada's eternally recurring „worlds of nonsense“ knew no beginning and no end, thus ironically questioning any programmatic intention like the biblical beginning of the word or the Faustian "In the beginning was the deed."*

The photomontage *Dada Raoul* reflects once more Dada's specific „beginning“ – now from the perspective of the fifties – by fragmenting the two works into key elements and pasting them upside down in the gestural linear letters of Hausmann's first name: *Raoul* as well as

DADA and *Cino*, which combine as active verbal signs to make up an emblematic montage that integrates visual, phonetic and semantic levels. The way the montage became an artistic self-portrait reflects Hausmann's situation and reception after World War II.

I.

Who was „Dada Raoul“ in the early fifties?

After his emigration and flight through Europe⁴, Hausmann lived the outsider role of a loner in Limoges from 1944 with the awareness, as he wrote in *Hyle II*, of a „transgressor“ („Jenseiter“)⁵, who could present new values to „sinking Europe“.

On top of this, the former colleagues with whom Hausmann took up contact from exile died during those years: in 1946 Moholy-Nagy in London⁶, and in 1948 Schwitters in Ambleside⁷ *Pin* remained as an incomplete project of collaboration between Hausmann and Schwitters, in which the artists let sound poetry come back to life with their varying concepts.⁸

Despite the adverse conditions in Limoges, in particular the financial need that his former Dada colleagues, like Huelsenbeck and Grosz in America, were not willing to remedy, Hausmann was able to continuously take new creative paths, to expand the various facets of his work as a sound poet, a philosopher, a writer, a photographer, a photomonteur, a designer, and a painter, each mutually constitutive of the other. As an indefatigable “Hylarch and morphologist”⁹ Hausmann triggered energetic transformative processes to create art “as the training of man to himself, the unconscious of his psychophysis”¹⁰ – pointing out the deep interdependence between body and mind.

The other side of Hausmann's isolation was characterized by his bitter experience of being misrepresented, and, as he said, of having been able to play a much more important role during other periods. This problem of a failure of being recognized seemed not only to influence his writing, but his art as well. It caused Hausmann to conjure up situations of competition—both in retrospect with his Dada colleagues and in the present with all those artists who were using the new techniques of Dada in the 1950s and developing them further in their own creative work. Indeed, the recognition of Hausmann's work was delayed because of various causes.

First: Hausmann was not particularly well-known even in the 1920s and 1930s to have participated in exhibitions that would have promoted the public familiarity of his work. Emigration and flight, and on top of that World War II in general, also placed great limitations on its potential of his work for having an impact. Although invited, Hausmann did not take part in the 1929 exhibition *Film und Foto*, the important international Deutsche Werkbund exhibition in Stuttgart.¹¹ It was thus not possible to publish his photomontages in *Fotoauge*, a representative publication by Roh and Tschichold on this exhibition.¹² They later met with Hausmann's bitterness, because he felt that he had been neglected not only as the inventor of photomontage (Grosz and Heartfield instead were named as first photomontagists, supposedly beginning in 1915)¹³, but also as an innovative participant in *Die neue Typographie*¹⁴. Hausmann was only able to achieve greater attention with the 1930 Berlin exhibition *Fotomontage*, organized by Cesar Domela-Nieuwenhuis,¹⁵ where not only did he hold the opening speech on the topic¹⁶ but also presented six photomontages from the Dada period and three current works,¹⁷ as well as the cover-montage of the catalog.

Second, the reception of his photographic work, which he had been working on since 1927, was also slow in coming in the fifties. He was not invited to the first important postwar exhibition in 1951, *Subjektive Fotografie*,¹⁸ curated by Otto Steinert, and was first included in an exhibition in 1954.¹⁹

Third, the first monographic exhibitions were held only in the sixties: the 1963 Galleria Paganini in Milano and the more comprehensive 1967 exhibition at the Moderna Museet in Stockholm.²⁰

If we consider Hausmann's participation in the important Dada retrospectives of the post-war years, we find that initially they were not to his liking. The trouble began with loans. He did not have access to many of his major works for purposes of loan or sale because they had been in the possession of Hannah Höch since 1922 and remained so until 1966,²¹ that is, until the Dada retrospectives in Paris and Zurich,²² Unavailable works included *Der Mechanische Kopf*, *Tatlin lebt zu Hause*, and *ABCD*.

Only after the Dada movement were these works included in a publication on Berlin Dada. In 1932 Georges Hugnet published informative essays in *Cahiers d'Art* on the most important Dada centers still relevant for the international Dada retrospectives not only in New York in 1937 and 1953 but also in Paris in 1957.²³ This essay on Berlin Dada, while much criticized

by Hausmann, may still have contributed to the artist being known as a dadaistic protagonist. While the 1937 exhibition *Fantastic Art Dada Surrealism* in MoMA favored Duchamp, Arp and Schwitters over the Berlin Dada artists,²⁴ Hausmann was able to present nine of his own works in the Sidney Janis Exhibition in 1954 curated by Marcel Duchamp.²⁵ In 1957 the first post-war Dada exhibition in Europe may even have been influenced by Hausmann, along with Tristan Tzara and Man Ray in the Galerie de l'Institut in Paris.²⁶ But instead of a catalogue only *L'Aventure Dada* by Georges Hugnet was published with the aforementioned texts about the Dada Centers. Finally, Hausmann participated in 1958 in the Düsseldorf exhibition *Dada. Dokumente einer Bewegung* with the large number of sixteen works and four illustrations in addition to a piece on Berlin's Club Dada for the catalog.²⁷

Exhibitions on the new media arts of collage and photomontage also included works by Hausmann. The 1946 exhibition *Fotomontage von Dada bis heute* at Galerie Rosen took place in the "winter of hunger" immediately after the war and under adverse circumstances. It was born primarily of Hannah Höch's initiative, and even included a short exhibition brochure in which Hausmann's *Dada siegt* was reproduced.²⁸ On the occasion of his participation in the 1948 exhibition *Collage* at MoMA in New York²⁹ Hausmann felt compelled to write a letter on 24 July 1947 to the curator Miller defending himself from the charge that his photomontages were made "without any care," as Hugnet claimed.³⁰ Because this exhibition could not present a catalogue and the following 1956 exhibition *International Collage* at Galerie Rose Fried in New York³¹ only published an exhibition brochure with a text by Herta Wescher, Hausmann's presentation cannot be explored very well. But Herta Wescher was the first to publish (in 1968) a large scale project on collage³² in which Hausmann played an avant-garde role as photomonteur. Hausmann's own thoughts on dada, photomontage, and photography, finally published as *Courrier Dada*, in 1958, contributed somewhat to the stabilization of his reputation.³³ Poupard-Lieussou, to whom Hausmann often complained about his lack of acknowledgment as an important Dada figure, wrote a first biography-bibliography. *Courrier Dada* however appeared at a time when many of the former Dadaists had already released publications of their own.³⁴

At least Hausmann had been able to create a small platform for himself in Limoges from which he could issue skeptical pronouncements on the current dada reception and the so-called “neo-dada” movement.³⁵ As a young student in the early 1970s, I was not spared the brunt of this skepticism when Hausmann answered my interest in pursuing a study of Berlin Dada, with the montage of various languages he so often used: “Que vols Germans que io canto si l’cor mi es contribulat.”⁴⁶ He would never have the opportunity to return to Germany, not even for the Dada exhibition in 1958, although he played an important role there.

II

So the collage and photomontage *Dada Raoul* was produced in a climate of embitterment and new beginnings in 1951. The work seems to be a reaction to Robert Motherwell’s anthology *The Dada Painters and Poets*, published that same year.³⁷ This was the first large scale anthology on international Dadaism to complement Alfred Barr’s catalogue for the 1936/37 exhibition *Fantastic Art, Dada, Surrealism* at MoMA, with English translations of international Dada documents. But it was a publication that also did not do much justice to Dada Berlin, except for the aforementioned essays by Georges Hugnet on the Dada centers and Huelsenbeck’s translation of *En Avant Dada: A History of Dadaism*.

In addition to two typed poems *Sound-Rel* (1919) and *Birdlike* (1946), and the manifesto written together with Huelsenbeck and Golyscheff „Was ist der Dadaismus und was will er in Deutschland“, Hausmann participated in this publication with six small-format illustrations of his Dada works.

These include *screaming self-portrait montage* with eyes dancing around the oral cavity of the Dadasoph, placed alongside the manifesto-title *Synthetisches Cino der Malerei* and *Mechanischer Kopf* from the so called metamechanical phase of Dada – both are quoted in the photomontage *Dada Raoul*. Also reproduced are *abstract visual ideas*, two from 1919 and one from 1920, as well as the montage *Tatlin at home*. We recognize that those works that were placed in the montage *Dada Raoul* seem to make up the poles of Hausmann’s production, both quoted in fragmented collage technique as a reference to „Dada“.

But before we ask ourselves how Hausmann dealt with the polar ambivalence in *Dada Raoul* I would like to turn first to the phenomenon of his screaming portrait-montage to examine how Hausmann stylized it into an icon.

The screaming self-portrait photomontage first appeared as an illustration in Motherwell's *The Dada Painters and Poets*. It was thereafter published in *Courrier Dada* 1958 and in *Am Anfang war Dada* 1972³⁸, always dated as being completed in 1918 and always combined with the title of the manifesto *Synthetisches Cino der Malerei*.

These late illustrations raise the question of why the screaming self-portrait photomontage was not already published at the time of Dada or whether it was merely the Dada reception that ascribed to it the significance of being the first Hausmann photomontage. Why was Hausmann motivated to create with this montage an early Dada icon in the postdada period?

In fact, the work could never be dated to 1918: not the portrait, nor the title, nor the montage! The early date may refer to the text of the manifesto *Synthetisches Cino der Malerei* on which the portrait was pasted. This text was written by Hausmann for the first Dada Matinee in Berlin on April 12, 1918 – here with its first title *Das neue Material in der Malerei*³⁹. The montage with the alternate title *Synthetisches Cino der Malerei* was later exhibited at the 1920 First International Dada-Fair – designed in the context of the photomontages of Hausmann/Baader.⁴⁰ *Synthetisches Cino der Malerei* intended analogies to film, whose aesthetic elements the Dadaists realized in montages like *Dada Cino* in late 1919, early 1920.⁴¹

It is curious indeed that Hausmann did not publish a manifesto on photomontage during the Dada period, although he never tired of presenting himself as the Dada inventor of photomontage from September 1918 onwards – a claim, however, that cannot be maintained because photographs only emerged as fragments in works beginning in 1919. The first datable photomontage appeared in February 1919 by Grosz, *Wer ist der Schönste*, the title page for *Jedermann sein eigener Fußball*⁴². How better could Hausmann place himself in the right light as photomonteur than with the help of an earlier dating in 1918?

As the sheet print *Synthetisches Cino* was made for the *First International Dada Fair*, the Hausmann photoportrait could have been made also for this event, but – as we shall see – not the photomontage! According to Hausmann, Heartfield made a series of Dada portrait

photographs in July 1919.⁴³ Some of them had an enormous impact at the Fair. Their unusual size and their performative quality transformed text and image, and allowed them to be absorbed in the Dada cry of protest.⁴⁴ It is thus not surprising that the Hausmann portrait appeared for the first time in a Heartfield montage, *Das Pneuma umreist die Welt*, and at the same time on the title page for *Der Dada* No. 3 (April 1920)⁴⁵. In 1920 Hannah Höch was attracted to the portrait for *Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands* (1919/20)⁴⁶ as was Hausmann for his *ABCD*(1920/23)⁴⁷. But in contrast to the portrait-photomontage discussed above – with eyes dancing around the oral cavity – the Hausmann-portrait was not cut up in the dada-works, but only alienated by way of context. If in Dada times the eyes and mouths were cut out, they were inserted into new portraits, for example in *Der Kunstreporter* (1920)⁴⁸.

So we have to ask whether the deregulated portrait of the photomontage belonged to a later concept of Hausmann's. In my view, this kind of free dismemberment of the face seems reserved for Hausmann's later montages of the 1930s, when in *A bis Z* (Cologne 1931) he turned to the „formal dialectic of photography“⁴⁹ and constructed a comparative optophonetic opposition of eye and mouth for his text *Fotomontage*: here in a stair-like sequence of eye-images that move from the upper left to the lower right around the central axis towards the individual image of the mouth.⁵⁰

This kind of dismemberment, which in Dadaism had not yet been explored to such an extent, would also speak to Hausmann's concept in his novel *Hyle*, where from the late 1920s he worked as a morphologist seeking to dissect the body as well as language in an anagrammatic fashion to arrive at a new form of life and language.⁵¹

In retrospect, we can recognize that the continuing presence of this montage in Hausmann's later work was to serve as a reconstruction of the early pioneer activity of Hausmann in matters of photomontage – in other words as a volley with which Hausmann

wanted to knock out his Dada competitors from 1930 onward. Again and again this portrait-montage is able to evoke the staged presentation of the sound poem as an early key aspect of Dada and to summon the synesthesia of optophonetics physiognomically, as it were – consider the late work *Oaoa*⁵².

III.

If in the 1951 collage *Dada Raoul* the supposed first ever Dada montage from a series of seemingly simultaneous montages from Berlin Dada appeared with an equally prominent work from the series of meta-mechanical works, *Mechanischer Kopf* (1921)⁵³

then Hausmann was not only intending to create a chronological link to his Dada work, but referred above all to the polar concept of Dada, which sought to shock with radical forms between “all” and “nothing”.

The eccentric screaming Dada portrait stands for the actionistic and performative, for the aleatoric and the momentary shock techniques of Dada that summon the link between art and life - a vitalization of art as well as an aestheticization of life with all the senses in a highly suggestive fashion⁵⁴ finding its aesthetic counterpart in the cumulative montages of Berlin Dada. Hausmann’s insatiable rebelliousness was accompanied by a search for the fulfilled moment, being present in the here and now, the experience of simultaneously grasping ideally everything in the midst of society and at the same time against it, claiming a potential of freedom that culture had up until now denied.

The diametrically opposite radical form for *Dada Raoul* is the *Mechanical Head*, the so-called “wooden head”. Opposed to the eccentrically charged, sensory “all” was the hermetically cooled “nothing”.⁵⁵ It evokes the innovative link between art and technology in the metamechanical period of Berlin Dada beginning at the end of 1919 – inspired by the abstraction and precision of non-artistic machine mechanical cuts, function- and construction blue prints, diagrams and maps.

But the anaesthetic product of “Prof.metmech,”⁵⁶ as Grosz called the Dadasoph, could not be attributed to a blunt contrast program to the eccentric photomontages. Just as ecstasy and sobriety belong to the same corpus and the one emerges from the other and determines the

other, the Dada techniques generate in their polar relationality a complex signature of modernism. While they are contrary, they belong complementarily to the same concept and habitus of the Dadaist—who was both an impulsive dancer and a calculating dandy. Anchoring the ecstatic techniques of the simultaneous seeming montages to the sober and profane here and now, it was possible to construct a vacuum that announced the new. This turnaround was also to be read as a process in which the montage principle slowly withdrew in order to open perspectives for abstraction and the void. But its Dadaistic brightness and clarity seemed disturbing, its precision dubious, even if it can be established that it was primarily the quotations from the realms of technology and science that were maintained the longest. In the *Mechanical Head* we recognize how the things affixed in their lack of function render the head's rational capacities vulnerable, and how their dimension and number are brought into the grotesque montage-game of Dada—the meter stick, the wallet, the case with printing roller, the ruler, brass screws of a photographic plate camera, the number 22, the screw, the works of a pocket watch, and the extendible aluminium drinking cup.

But the modern, dry anaesthetic concept of the *Metamechanical Head* was not congruent with the constructivistic “cultural style of the machine”⁵⁷ demanded by Van Doesburg and presented in *Mecano (Blue)* in 1922.⁵⁸ Instead, for the Dadaists the new constructive regularities established a link to art and technology and/or science that was not entirely without contradiction in the period, not in the sense of a utopia of constructivists, also not in the sense of a cultural pessimism of De Chirico and Carra's *pittura metafisica*, but in a Dadaistic grotesque manner. *Mechanischer Kopf* as well as the comparable manichini of the “metamechanical” works of Berlin Dada in watercolors, drawings and paintings, remained equally related to the prosthetically assembled war invalid as well as to the manipulated functioning subject.⁵⁹ The pauperistic *Kunstkammer* of the *Erste Internationale Dada-Messe* provided enigmatic insights into these contexts.⁶⁰

To some extent, the perspectives of this working group of metamechanics were not clearly stable, although Hausmann together with Grosz, Schlichter, and Heartfield demanded clarity in the manifesto *Die Gesetze der Malerei*.⁶¹ They established an ambivalent balancing act between an overly planned and administered world and a future where rationality was not petrified, but accompanied the artistic imagination with an experimental playfulness. The manichini allegorized a new creation of the modern artist.⁶²

That these polar fields of tension represented by the Dada heads in *Dada Raoul* were also profoundly philosophical in their conception, above all influenced by Nietzsche's

philosophy of art and life and its antagonism between the Dionysian and the Apollonian, strengthens the extreme mutual determination of Dada concepts. I have explored this extensively in my publications *Montage and Metamechanik* and *Dada Triumphs!*⁶³ If in the collage *Dada Raoul* the screaming head allegorized more the Dionysian aspect and *Mechanischer Kopf* more the Apollonian, we only arrive at an interpretation adequate to Dada if in a Nietzschean sense we see the intersection and opposition of these forces that shaped both techniques of composition. In the loud and chaotic-seeming montages, there was a constructive discipline as well as a troubling ambivalence in the abstract clarity of metamechanical works. This allows us to see *Mechanischer Kopf* as an allegory of a newly-sworn Apollonian-Dionysian reason, whose abstractions were not anaemic, but bundled the vital forces of the Dionysian in a leap towards a new quality of expression, whose sobriety was extremely exalted, whose coldness was to the greatest degree saturated with passion, with a “clarity that hurts,” as Grosz put it in 1920.⁶⁴

If Hausmann allows the two Dada-heads to appear together in such a way in the 1950s collage *Dada Raoul*, then the retrospective Dada concept was defending him against the actual opposition between abstraction and figuration, rationalism and the irrational, culture of enlightenment and return of the body – as I pointed out above. In this montage Hausmann also recalls that Dada promoted the modern process of generating a form that could freely choose between various modes of representation. The experimental and improvised concept took on the status of art. Instead of clarities there were ambivalences, triggering fermentation processes of the possible, the transformable and changeable. Ironic and grotesque strategies opened the conflict of modernism and created an artistic anti-metaphysical way of standing upside down – as the fragmented puzzles of the montage let us recognize. They remember as well the Dada inspiring Nietzschean poetics of drama: “You ought to learn to laugh, my young friends, if you are hell-bent on remaining pessimists. Then perhaps, as laughers, you may some day dispatch all metaphysical comforts to the devil - metaphysics first and foremost. Or to say it in the language of the Dionysian monster that bears the name of Zarathustra: ‘Raise up your hearts, my brothers, high, higher! And don’t forget your legs! Raise up your legs, too, good dancers; and still better: stand on your heads!’”⁶⁵

Thus the interpretation of metaphysics was given a new meaning by the acrobatics of Dada-polarities: it rose up! It stepped beyond and stood on its head, daring to reevaluate all values, in order to advance into new creative possibilities and free the *vis actica* (creative force). It

fundamentally points to the reevaluation of montage produced by Dada in the spirit of the times, with both provocative intuition and calculated awareness.⁶⁶

IV.

A comparison with Grosz' production in the 1950s should allow us to illustrate all the more clearly Hausmann's reconsideration of Dada. Grosz activated at the same time Dadaistic retro impulses of a polar tension between deepest depression and the Dada laugh. Hausmann and Grosz had both been rootless loners since their emigration. Grosz, in New York, at least had the advantage of not being cut off from publications and exhibitions, as was the case for Hausmann in Limoges. And yet, they both maintained their Dada sense of staging and performing themselves, even if this primarily took place in their extensive correspondence. While isolation inspired Hausmann to compensate through his role as an inventor of the avantgarde art of photomontage and visual poetry, Grosz became deeply depressed about the function of art.

In the 1948/49 painting *Uprooted, the Painter of the Hole/Entwurzelt der Maler des Lochs*⁶⁷ Grosz portrayed himself as a deeply troubled painter—the hole, a symbol of the existential and artistic vacuum that came upon him in the face of the disaster of the war and the postwar years. Here, Hausmann's polar oriented aesthetic radical forms differ in an essential way from Grosz' deep-set nihilism. But the Dadaistic double nature—"being untouched and at the same time disturbed," as Huelsenbeck put it—enabled Grosz to pull himself up dada-strategically with his own powers of irony from the nihilistic morass. In 1951, he seemed to have wanted to activate Dadaistic explosive powers to begin a campaign against painting as a by now vestigial medium⁶⁸, as if it were already anticipating the strategies of the *Clown as Pin up*⁶⁹ in the midst of the sea of lights of New York. His androgynous self-portrait with a fool's mask from 1957, was a photomontage inspired by the urban media aesthetic of American modernism which at the same time seemed to return to his early photographic montage *Dadamerika* (1920)⁷⁰ as a crystalline sea of photography and light. Grosz had humor, irony, cynicism, and they helped him—as a life long Dadaist, as Mehring described him in 1946⁷¹—to play the role of the Da-Dandy against the despairing

“painter of the hole.” How did Grosz experience Duchamp’s International Dada Exhibition at Sidney Janis in New York,⁷² and the ensuing revival of Schwitters (1952) and Duchamp and Picabia (1953/54) in the 1950s?

In any case, this new stimulating climate in New York—even his own retrospective at the Whitney in 1954⁷³ or his being named a member of the highly prestigious American Academy of Arts and Letters (New York) that same year—would not keep him from returning to Berlin in 1958, with a suitcase full of forty photomontages that in their trivial mixture and their bad taste contain a great deal of Pop Art.⁷⁴

To sum up - For Grosz, in the 1950s, just as in the time of Dada, the grotesque concept of the figurative and the trivial dominated: even in the creation of new collages recourse to well-recognized material from the every-day-life of popular magazines and their ironic alienation became relevant. In contrast to the Berlin Dada phase, Hausmann purged montage of all the eccentric cumulative media quotations. What seemed of importance in the fifties was not a media-time based signature of modernity, but rather a concentration on a „new concept of signs“⁷⁵ which reconsidered also some of his main Dada works and his visual poetry. We get the impression that Hausmann in the postwar period concentrated visually and phonetically on „the alchemy of the word“ (Ball) if we consider for example collages as pictograms (1959).⁷⁶ And, I would add, also on the alchemy of photography – regarding for example the photogram *Triptychon of Moments Interieurs* (1951)⁷⁷, *Photographies: Ombres* (ca. 1931 – *Triptychon* 1951)⁷⁸ or the photopictogrammes (1954)⁷⁹.

Beginning in the fifties Hausmann returned to painting as an experimental field combining calligraphy with new optophonetic signs, for example *Tableau Ecriture* (1962)⁸⁰. So we can understand why he wrote to Schwitters on July 31, 1946: „You see, exterior events such as A bombs aren’t interesting, only art is interesting.“⁸¹ That this statement was quite ambivalent, however, is shown in a silent film by Pierre Bernotte from 1957, in which Hausmann played *L’Homme qui a peur des bombes* with facial expressions and gestures, and singing – as he said „un fond phonétique“⁸². But it can safely be assumed that these

expressive gestures together with the phonetic ground are not just about a mimetic-embodied concept of affects and memories, but a fundamental interpretation of the physiognomic signature of the period. With

*L'enigme*⁸³ and *L'acteur*⁸⁴, postwar photomontages from 1946, Hausmann already created a signature of modernity that in their grotesque dismemberment reveal something of the ungraspable, dark, indeed uncanny forces of the „psychophysis of man“ (Hausmann).

V.

Despite Hausmann and Grosz' renewed interest in Dada, which each had in great ignorance of the other, they shared a similar distance or skepticism vis-à-vis the new interest in Dada and the birth of the so-called Neo-Dada in the fifties.

Neither of them appeared at the opening of the exhibition *DADA – Dokumente einer Bewegung* at Kunstverein für die Rheinlande und Westfalen in Düsseldorf from 5th September to 19th October 1958⁸⁵, even though Grosz had already arrived in Germany from America on September 2, three days before the exhibition⁸⁶ and even though Hausmann had been given a great deal of space in this exhibition.

The *Mechanischer Kopf* was the first of many illustrations of Berlin Dada works in the catalog, including *ABCD*, *Tatlin lebt zu Hause*, *Ingenieure*, alongside works by Grosz (*Diabolospieler*, *Grauer Tag*), Hannah Höch (*Das bürgerliche Mädchen*), photomontages in two different versions), Schlichter (*Jeunesse doré*) and Dix (*Matrose Fritz Müller aus Pieschen*). None of Heartfield's photomontages were on view, only documents from the Dada period.⁸⁷ Hausmann, with four works, was the artist best represented in the catalog's Berlin Dada illustrations. The impact of the Dada exhibition on German artists was transformative, in particular the Berlin montage works.

The significance that the exhibition had for the paradigm shift in art—from abstract art to a politically-oriented art—outweighed by far the skepticism of the old Dadaists about presenting Dada once more in the framework of an exhibition. Of course there's no question that Dada prepared a new ground for liberating and expanding the materials and meanings of art. The difference that Hausmann saw between Dada and Neodada was understandable, but no longer tenable. “Dada opposes the universal corruption with a new being, Neo Dadaism

lives within the corruption, it wants something, success on the art market.”⁸⁸ The impact of Dada on the new art revolution in the fifties was more fundamental. The new movements such as Fluxus in Germany, Nouveau Réalisme in France, and Pop Art in England and America could feel the influence of Dada and continue to develop the principle of montage for intermedia projects of music, theater, poetry, fine art, video, and film.

Correspondences began between the old Dadaists and the artists inspired in the early 1960s. Wolf Vostell, like many artists of the neo-Dada movement, started writing to Hausmann, and in 1975 said in retrospect about the meaning of the Dada exhibition : “For the first time in my life, I saw my artistic ideas rooted in an earlier art direction. Art as a life principle, life as a behavioral form, in part as a critical form of behavior, at the same time critique and ‘fantasie au pouvoir.’” Social consciousness as object. Life processes through art processes. An ingenious art movement.”⁸⁹ Even the young 17-year-old Sigmar Polke was impressed by Hausmann’s *Mechanischer Kopf* as an early inspiration for his own neo-Dada strategies, his “capitalist realism” in the 1960s.⁹⁰ Nam June Paik, who in 1958 took his lead from John Cage, was also confirmed by the exhibition in his actionistic view of art.⁹¹

Dada could in Hausmann’s sense make art “again free to serve the demands of the time” and—contrary to abstract opposition - provide a new set of tools for understanding art as a product, as something “interactively created,” constituted in a social and political sense, as a field of effects, resonances, virtualities. Beyond this, Dada had developed complex destructive strategies for subverting authority in a provocative skepticism: from the renewed valuation of production and material, through the principles of montage, action, and the inclusion of their own person, to the emergence of the artwork solely as a concept.

The Dada exhibition of 1958 seemed to hand especially to German artists concepts that directly confronted Adorno’s challenge that questioned the possibilities of artistic creation in its familiar form after Auschwitz.⁹² The importance assigned to Berlin Dada, especially to Hausmann, but also to Höch, Grosz, and Heartfield, was also able to trigger an anti-American attitude vis-à-vis the prior reception history of Dada. Fluxus intended to protest against the American preference for Duchamp’s oeuvre in the Dada reception of the 1950s. This one-sidedness was criticized in 1964 in the simultaneous demonstration of Joseph Beuys with Bazon Brock, Tomas Schmitt, and Wolf Vostell entitled *Das Schweigen von Duchamp wird überbewertet*.⁹³

Hausmann was thus directly or indirectly given renewed importance. The Düsseldorf

exhibition represented a milestone in the appraisal of his work. And if Hausmann had still lived in Berlin, like Hannah Höch, then he would have been visited in 1966 when Fluxus artists Nam June Paik, Charlotte Mormann, Wolf Vostell, Dick Higgins, Alison Knowles started to work with the Galerie René Block in Berlin, which pushed Fluxus, Pop, decollage, and capitalist realism in its program.⁹⁴

We have seen that the Dada tension of polarities, ambivalences, and contradictions represented the very premise for a complex subversive Dada view of modernism and continued to have an impact in Hausmann's reinvention of Dada icons as essential allegories of a complex signature of modern times.

We have also seen how the visually different medias of Dada montages in Hausmann's later work was highly reduced in favor of a search for new language of signs, with optophonetics playing a central role. The so-called neo-Dadaists, by contrast, followed the Dadaistic method using every-day materials, and in contrast to Hausmann in the 1950s were more interested in a multimedia signature of modernism.

Translated by Brian Currid and Ann Holyoke Lehmann

Notes

1. Raul Hausmann, *Dada Raoul* 1951, Collage, 37,5 x 30 cm, Musée départemental, Rochechouart
Cat.: *Der Deutsche Spiesser Ärgert Sich. Raoul Hausmann 1886 – 1971*, cat. exp. Berlinische Galerie. Museum für Moderne Kunst, Photographie und Architektur (Stuttgart: Hatje, 1994), Ill. p. 256
2. Marthe Prévot, *Portrait Raoul Hausmann*, 1965 (with Oaoa), Photograph, in
Cat.: *Der Deutsche Spiesser ärgert sich*, *ibid.*, 67
3. Marthe Prévot, *Porträt Raoul Hausmann with „Mecanical Head“*, Photograph
Cat.: *Ibid.*, 62
4. Emigration and flight through Europe: from the Nazis in Germany, from the Guardia Civil in Ibiza 1936, from Nazis in Techoslovakia, changing hiding places in Paris, Zürich, Peyrat le Chateau, after 1944 in Limoges.
5. Raoul HAUSMANN, *Hyle (II). Ein Traumsein in Spanien*, ed. Adelheid Koch-Didier (München: belleville 2006), 212. This „morphologic“ novel refers to Hausmann's life in Ibiza between 1933 and 1936.
6. Laszlo Moholy-Nagy (1895 – 1946) had invited Hausmann to teach photography at the New Bauhaus in Chicago. In 1938 Hausmann wanted to leave France, but didn't get clearance to immigrate to the United States of America.
7. Kurt Schwitters (1887 – 1948). Hausmann wrote to Schwitters in June 1946 asking him to look for an editor of his history of Dada. He wanted to form a phalanx with Schwitters against the „Lettristes“ in France: „Paris is unable to create new things, but we can! We may! We ought! And we will do!“ Raoul Hausmann to Schwitters, letter from 2 September 1946, KSA Hannover.
8. Raoul HAUSMANN/ Kurt SCHWITTERS, *PIN and the Story of PIN*, ed. Jasia Reichardt (London: Gaberbocchus Press, 1962), 2nd edition, ed. Michael Erlhoff and Karl Riha (Giessen: anabas, 1986)
9. Eva ZÜCHNER, „Hyle – weil wir nur Stoff sind. Hausmanns morphologischer Roman“, in *Wir wünschen uns die Welt bewegt und beweglich*, ed. Eva Züchner.
Raoul Hausmann Symposion der Berlinischen Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur (Berlin: Berlinische Galerie 1995), 96.
10. Raoul HAUSMANN, „Letter to Adolf Behne“, 2 May 1930, in *Scharfrichter der bürgerlichen Seele. Raoul Hausmann in Berlin 1900 – 1933. Unveröffentlichte Briefe, Texte, Dokumente aus den Künstler-Archiven der Berlinischen Galerie*, ed. Eva Züchner (Stuttgart: Hatje 1998) 282

11. *Film und Foto. Internationale Ausstellung des Deutschen Werkbundes Film und Foto* (Stuttgart 1929 (Reprint ed. Karl Steinroth, Stuttgart 1979). See also: Cat. *Stationen der Moderne. Die bedeutenden Kunstausstellungen des 20. Jahrhunderts in Deutschland* (Berlin: Nicolaische Verlagsbuchhandlung 1988)
12. Franz ROH and Jan TSCHICHOLD (ed.), *foto-auge/ oeil et photo/ photo-eye. 76 Fotos der Zeit* (Stuttgart: Akademischer Verlag Dr. Fritz Wedekind 1929. Reprint: Tübingen: Verlag Ernst Wasmuth 1973).
13. Raoul HAUSMANN: *Letter to Tschichold*, 2 April 1930, in *Scharfrichter*. Note 10, 270.
Franz Roh to Hausmann, Early 1932, in *Ibid.* 406
14. Jan TSCHICHOLD, *Die neue Typographie. Ein Handbuch für zeitgemäß Schaffende* (Berlin: Verlag des Bildungsverbandes der deutschen Buchdrucker, 1928)
15. Cesar DOMELA-NIEWENHUIS (ed), *Fotomontage*, cat. Staatliche Kunstbibliothek Berlin 1931. Ill. in the catalog: *Tatlin at Home and Augen*.
16. Raoul HAUSMANN, „Fotomontage“, *A bis Z*, vol. 2, no. 16 (Köln May 1931) 61 f.
17. Raoul HAUSMANN: Dadaistic photomontages at the *Fotomontage*-exhibition: *Tatlin at Home, Synthetisches Cino der Malerei(?), Fiat Modes, Die Menschen sind Engel und leben im Himmel* (Original Glass-Negatives in RHA , Berlinische Galerie (BG – FS N 134/91: 194/195/197A). Three further photomontages: „Augen“, a montage with four photographs, and the montage from the cover of the catalogue (RHA – BG-FS 134/91,155), See *Scharfrichter*, note 10, 330, Ill. 331-335; Raoul HAUSMANN, Letter to Cesar Domela-Nieuwenhuis, 18 June 1932, in *Scharfrichter*, 431.
18. Otto STEINERT (ed.), cat. *subjektive fotografie. Internationale Ausstellung moderner Fotografie*“ (Saarbrücken: Staatliche Schule für Kunst und Handwerk, Barockpalais am Ludwigplatz 1951). Compare: Cat. *Stationen der Moderne*, *Ibid.* 14 ff.
19. See Jean-Francois Chevrier, „Die Beziehungen des Körpers“, in Cat. *Der Deutsche Spiesser ärgert sich*, *Ibid.* 68 ff., 100
20. Exhibition *Raoul Hausmann* (Mailand: Galleria Pagani 1963), *Raoul Hausmann* (Stockholm: Moderna Museet 1967).
21. See Raoul HAUSMANN, *Letter to Hannah Höch*, 1931, in HHE 2, 31.24, 418.
- Raoul HAUSMANN, *Letter to Cesar Domela-Nieuwenhuis*, 18 June 1931, in *Scharfrichter*, *Ibid.*, 431
- Note 4, 30/11, in *Scharfrichter*, *Ibid.* 286.
- Notebook of Hannah Höch in Hannah Höch-Archive, Berlinische Galerie (BG – HHC H 326/79).
- See Brigitte LINDLAR: *Der modernste Mann im Lande. Biography of the Dadasoph Raoul Hausmann, Raoul Hausmann. Dossier* . vol 10, ed. Kurt Bartsch and Adelheid Koch (Graz: Literaturverlag Droschl) 314.
22. Cat. *Dada. Ausstellung zum 50jährigen Jubiläum – Exposition Commémorative du Cinquantaire*. Kunsthaus Zürich/ Musée d'Art Moderne (Zürich/Paris 1966/67).
23. George HUGNET, „L' Esprit Dada dans la Peinture. II. - Berlin (1918-1922)“, *Cahiers d'art, peinture, sculpture, architecture, musique*, vol. 7, no. 6/7, Paris 1932, 281-283
Illustration by Hausmann: „photomontage 1920 (Tatlin chez lui) ,photomontage 1919-1921 (ABCD),Sculpture dadaïste (Mechanischer Kopf)“, „club dada“, première publication dadaïste à Berlin (1918),couverture de Raoul Hausmann; Couverture de la Revue „Der Dada“, dirigée par Raoul Hausmann, Berlin 1919 ; Couverture de la Revue „Der Dada“, dirigée par Raoul Hausmann, Berlin, fin 1919.“
See also *Scharfrichter*, *Ibid.*, 430, illustrations also for „Qualität“ vol. 1o, no.3/4 (Dessau) (BG- Ar 2/95)
Essays about Dada by Georges Hugnet:
Cahiers d'Art : "L'Esprit Dada dans la peinture", I." Zurich et New York",vol.7,nos. 1-2(1932),p.57-65; "II. Berlin,"vol.7,nos.6-7(1932),pp.281-285; "III. Cologne et Hanovre", vol.7, nos.8-10 (1932), pp. 358-364; "IV. Paris," vol. 9, nos.1-4 (1934),pp. 109 -114, no. 6-7
- Transl. *Bulletin of The Museum of Modern Art*, vol. 4, nos. 2-3 (Nov.-Dec. 1936); Alfred H. BARR (ed.), *The Fantastic Art, Dada, and Surrealism*, cat. ex. Museum of Modern Art , 2nd ed. 1937 and 3rd ed. 1946.
- Robert MOTHERWELL (ed.) *The Dada Painters and Poets: An Anthology*, 2nd edition (Boston:G.K.Hall. 1951):141-53;
These Essays were supposed to have been first published in the catalogue „Fantastic Art Dada Surrealism“ ed. by Alfred Barr, Museum of Modern Art, New York 1936/37, but they were only received after the deadline for the catalogue.
24. See Michelle ELLIGOTT: *Chronology, DADA in the Collection of The Museum of Modern Art. Studies in Modern Art 9*, ed. by Anne Umland and Adrian Sudhalter with Scott Gerson (New York: The Museum of Modern Art 2008).308: 109 works of the Dada period: Arp, Baader, Baargeld, Ernst, Grosz, Hausmann, Höch, Janco, Picabia, Man Ray, Ribemont-Dessaignes, Schad, Schwitters, Taeuber.
25. *International Dada Exhibition*, curated by Marcel DUCHAMP. Sidney Janis Gallery (New York 1953). No. 113 – 122.
26. *Exposition Rétrospective Dada 1916 – 1922*. Galerie de Institut Paris 1957. No Catalogue, but cf. Georges Hugnet, „L'Aventure Dada, 1916 – 1922“ (Paris: Galerie de l'Institut 1957), see note 23.
27. *Dada. Dokumente einer Bewegung*. Kunstverein für die Rheinlande und Westfalen (Düsseldorf 1958). No. 384 – 400. Ill.: *Mechanischer Kopf, ABCD, Tatlin lebt zu Hause, Ingenieure*.

28. Exhibition *Fotomontage von Dada bis heute*, Galerie Rosen (Berlin 1946/47). See Hannah HÖCH, *Die Fotomontage* im Begleitheft der Ausstellung, in *Cat.Hannah Höch 1889-1978. Ihr Werk. Ihr Leben. Ihre Freunde* (Berlinische Galerie: Argon Verlag 1989) 218/219. Hausmann exhibited *ABCD, Tatlin at Home, Dada siegt* (Ill.). Hannah Höch participated with 50 collages. See Eva ZÜCHNER, „Jeder Tag ein Kampf. Die Nachkriegsjahre 1946 - 1949,“ *Hannah Höch. Eine Lebenscollage 1946 - 1978, Bd. III*, ed. by Künstler-Archive der Berlinischen Galerie (Berlin: Berlinische Galerie 2001) 48 ff.; See also Hannah Höch (page 52/55), „Im Katalog von der Fotomontage-Ausstellung von 1946 ist der Text sehr verstümmelt gedruckt worden. Das war im eisigen Hungerwinter als noch absolutes Chaos herrschte. Da gab es überhaupt noch kein Echo für so etwas und nur ganz wenige Menschen haben diese kleine Schau in provisorisch zugerichteten Räumen gesehen. Ich selbst war todkrank und kämpfte um mein Leben.“ (HHA, 50.46).
29. Exhibition *Collage* curated by Margaret MILLER, Museum of Modern Art (New York 1948). No catalogue. Among others 26 works by Arp, Baader, Duchamp, Ernst, Grosz, and Schwitters were shown. See Michelle ELLIGOTT „Chronology,“ in *DADA in the collection of the Museum of Modern Art*, Ibid. 311.
30. Raoul HAUSMANN, *Letter to Miller*, 24. Juli 1947.CUR, exh.385,MoMA Archives
See Note 24
31. Exhibition *The International Collage*. Rose Fried Gallery (New York 1956).
(Exhib. Brochure by Herta Wescher).
32. Herta WESCHER, *Die Collage: Geschichte eines Kuenstlerischen Ausdrucksmittels*. (Köln: Dumont Schauberg 1968).Ill.: Raoul HAUSMANN: „ABCD“,137(color), „Dada siegt“, (Black/white),113
33. Raoul HAUSMANN, *Courrier Dada*. Suivi d'une bio-bibliographie de l'Auteur par Poupard-Lieussou (Paris: Editions Le Terrain Vague 1958).
34. In 1946 George GROSZ had published *A Little Yes and a Big No* in New York, (German 1955); in the same year Hugo BALL's *Flucht aus der Zeit* (1927) appeared in second edition in Luzern; Richard HUELSENBECK's *En avant dada* (1920) was translated in *The Dada Painters and Poets* (1951) by Robert Motherwell , 1957 he wrote *Mit Witz Licht und Grüte* . Furthermore 1959 Walter MEHRING remembered *Berlin Dada*, 1961 Franz JUNG published *Der Weg nach unten*, 1962 Wieland HERZFELDES *John Heartfield. Leben und Werk*, 1964 Hans RICHTER wrote *Dada - Kunst und Anti-Kunst*,whose essay on Dada Berlin Hausmann appreciated.
35. See Raoul HAUSMANN, „Ansichten oder Ende des Neodadismus“, in *Am Anfang war Dada* (Gießen: anabas Verlag 1980) 157.
36. Raoul HAUSMANN, *Letter to Hanne Bergius*, 19 July 1970, Archive of the author.
37. Robert MOTHERWELL (ed.), *DADA.The Dada Painters and Poets,An Anthology* (New York: George Wittenborn Inc. 1951). Hausmann: Manifest „Was ist der Dadismus und was will er in Deutschland“ (together with Huelsenbeck and Golyscheff), 41/42, a photograph , showing Huelsenbeck and Hausmann (ill. in „Dada Almanach“ (1920) 47); „Club dada“, ill. 334, Six ill. 254, visual poetry, ill. 316.
38. Raoul Hausmann, *Screaming Photo-Selfportrait with Synthetisches Cino der Malerei*, photomontage, missing. Ill. , see note 37,page 254; *Courrier Dada*, note 33; *Am Anfang war Dada*“ (Gießen: Anabas 1972) 29.
39. Raoul HAUSMANN, „Das neue Material in der Malerei“ (text), first edited in *Am Anfang war Dada*, ibid. 30
40. *First International Dada-Fair*, photography, in Hanne BERGIUS *Dada Triumphs! Dada Berlin 1917 – 1923. Artistry of Polarities. Montages – Metmechanics – Manifestations* (New Haven etc.: Thomson/Gale 2003), „First International Dada-Fair“, 10 (after page 355).
41. Raoul HAUSMANN *Dada Cino* („Dada im gewöhnlichen Leben“)(1920), Montage, 31,7 x 22,5 cm, Ill. in Bergius *Dada Triumphs* Ibid., 107
Hausmann only wrote about Fotomontage in: *a bis z*, vol. 2, no.16, (Cologne 1931) 61 f.
42. George GROSZ, *Galerie deutscher Manneschönheit. Preisfrage „Wer ist der Schönste?“*, Cover of *Jedermann sein eigener Fußball* (Berlin: Der Malik Verlag, Febr. 1919).
43. Raoul HAUSMANN, *Letter to Tschichold*, 9 April 1930, in *Scharfrichter*, ibid. 331.
44. See photographs of the *First International Dada-Fair* (1920), in Hanne BERGIUS, *Montage und Metamechanik. Dada Berlin 1917 – 1923. Artistik von Polaritäten* (Berlin. Gebr. Mann 2000) 358
- 45.John HEARTFIELD, *Das Pneuma umreist die Welt*, Cover *Der Dada*, No. 3 and *Schall und Rauch*, No. 6, 1920, in Hanne BERGIUS *Montage und Metamechanik*, ibid. Ill. 94
46. Hannah Höch, „Schnitt mit dem Kuchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands“, Ill., in ibid. 79.
47. Raoul HAUSMANN, *Der Kunstreporter*, 1919/29, ill. in ibid. 59
49. Raoul HAUSMANN, „Formdialektik der Fotografie“, in *a bis z*, vol. 3, no. 24, (Cologne, May 1932) 95.
50. Raoul HAUSMANN, *Augen* 1931, Ill. in *a bis z*, vol.2, no. 16 (Cologne, May 1931)
Ill. in BERGIUS *Montage und Metamechanik*, ibid., Ill. 49
51. See Eva Züchner, „Hyle - weil wir nur Stoff sind. Hausmanns morphologischer Roman“ in *Wir wünschen die Welt bewegt und beweglich*, Raoul Hausmann Symposium der Berlinischen Galerie, ibid.102.

52. Raoul HAUSMANN, *Oaoa*, 1965 Collage, 30,8 x 23,8cm, Musée départemental, Rochechouart, Ill. in *Der deutsche Spiesser ärgert sich*, ibid. 257.
53. Raoul HAUSMANN, *Der Mechanische Kopf*, 1921
Wigmaker's head with applied materials: number 22, measuring rod, screw, case of pocket watch, ruler, a used old purse of crocodile leather, the bronze
Segment of an old photcamera, an extendible aluminium drinking-cup, type roller in a case. Paris, Musée National d'Art Moderne, Centre Georges Pompidou
See Andreas HAUS, „Der Geist unserer Zeit. Fragen an einen Holzkopf“ in *Wir wünschen die Welt bewegt und beweglich*, ibid. 50 ff.
54. See Jean-Francois CHEVRIER, „Die Beziehungen des Körpers“ in *Der deutsche Spiesser ärgert sich*, ibid. 80.
55. See Chapter „Metamechanik“ in BERGIUS, *Montage und Metamechanik* ,ibid.173 ff.; translated in English *Dada Triumphs*, ibid. 189 ff.
56. George GROSZ, *envelope addressed to Hausmann*,13 December 1921, Ill. in Hanne BERGIUS,*Das Lachen Dadas. Die Berliner Dadaisten und ihre Aktionen* (Gießen: anabas Verlag 1989) 168.
57. Theo VAN DOESBURG, „Der Wille zum Stil“ , „*De Stijl*“, vol. 5, no. 3, März 1922, 34; see Bergius: *Montage und Metamechanik*, ibid. 228.
58. Ill. as „Plastique“, in *Mecano, Blue No.2*, ed. by I.K.BONSET (= Theo van Doesburg)(Leiden 1922).
59. George GROSZ, OHNE TITEL, 1920, Ill. in BERGIUS, *Montage und Metamechanik*, 174.
60. See ibid. 233 ff.
61. George GROSZ, Raoul HAUSMANN, John HEARTFIELD, Rudolf SCHLICHTER, *Die Gesetze der Malerei*, September 1920 (not published in the Dada era, the author probably Raoul Hausmann, in *Hannah Höch. Eine Lebenscollage 1889 - 1920*, vol. 1, ed. by Berlinische Galerie(Berlin: Argon 1989), 696/698.
62. See for example Raoul HAUSMANN, *Ingenieure* 1920, Feder/Tusche und Aquarell auf Papier, 36 x 24,5 cm.
63. BERGIUS, *Montage und Metamechanik and Dada triumphs!*, ibid.
64. George GROSZ, „Zu meinen neuen Bildern“ in *Das Kunstblatt*, vol. 5, no. 1, Jan. 1921, 14.
65. Friedrich NIETZSCHE, *Geburt der Tragödie aus dem Geiste der Musik*, in KSA vol.1, 22; vgl.*The Birth of Tragedy out of the Spirit of Music*, in *Basic Writings of Nietzsche*, trans. and ed. byWalter Kaufmann (New York: The Modern Library 1992) 26.
66. Hanne BERGIUS, *Dada triumphs!*, ibid.111.
67. George GROSZ, *Uprooted, the Painter of the Hole. Entwurzelt der Maler des Lochs*,1948, Aquarell 89,5 x 69,2 cm, Cambridge. Busch Reisinger Museum.Ill. in Cat. *George Grosz. Berlin. New York*, ed. by Klaus-Peter Schuster (Berlin: Nationalgalerie. Ars Nicolai, Berlin 1995) No. X. 137; p. 443.
68. See George GROSZ, *letter to Herbert Fiedler* , 14 January 1951, in *George Grosz: Briefe 1913-1959*, ed. by Herbert Knust (Hamburg: Rowohlt, 1979) 449/450. “Beckmann,” he wrote, “had stupidly clung to yesteryear. German and difficult to accessible, the nature of a paperweight, without a cent of humor... colossally heavy in a country where window display triumphs, while painting in most cases has become very boring. Film and photography are much more interesting, more mysterious... how much more vital the animated cartoons, how the films are full of so much more fantasy. Here in New York is the big shooting gallery, here is where the so-called new art is concentrated. Here art has finally become a commodity, wonderful Rimbaud and the great Marquis de Sade would have had a ball here. OK. Beckmannmaxe didn't like people, humorless person...”⁷¹
- At the same time, Grosz was poking fun at the abstract expressionism of Pollock, instead on a jury selecting works for the annual exhibition of the Associated Artists of Pittsburgh supporting a provocative work by Warhol—a boy picking his nose, who media-critically, provocatively looked like Hitler: *The Broad Gave me My Face, But I Can Pick My Own Nose* (1948/49). (Andy WARHOL, *The Broad Gave Me My Face, But I Can Pick Up My Own Nose* (1948/49), in Klaus Peter SCHUSTER, „Alle sind angeklagt- George Grosz, der amerikanische Traum und die deutsche Hölle“, in Cat. *George Grosz*, ibid. 36.
69. George GROSZ, *Grosz als Clown und Varietégirl*,1957, photomontage, 30,5 x 2,3 cm, Estate Grosz, Ill. in Cat. *George Grosz*, ibid. No. X.142, p. 44.
70. GROSZ/ HEARTFIELD „mont“, *Dada-merika* 1920, Ill. in ROH/TSCHICHOLD eds., *Foto-Auge*, ibid. 8.
71. George GROSZ, *letter to Walter Mehring*, 9 July 1946, in KNUST, ibid., 373.
72. *The International Dada Exhibition*, curator: Marcel Duchamp, Sidney Janis Gallery (New York 1953).
73. Cat. *George Grosz*, Whitney Museum of American Art, New York 1954,
See Ralph JENTSCH, „George Grosz. Chronik zu Leben und Werk“, in cat. *George Grosz*, ibid. 555.
74. George GROSZ, Collagen, in cat. *George Grosz*, ibid. Ill. 445,446.
75. Raoul HAUSMANN, „Auf der Suche nach einer neuen Zeichensprache“, in *Alte und moderne Kunst*, vol.3, no. 4 (1958), 26
76. For example:Raoul HAUSMANN, *Ohne Titel* ,1959, Ill. in Cat. *Raoul Hausmann*, Ivam Centre Julio Gonzalez (Valencia 1994), 82
77. Raoul HAUSMANN, *Moments Intérieurs*, ca. 1947 . Photogramm-Triptychon, je 23,7 x 18,3 cm, Ill. in Cat. *Der Deutsche Spießler ärgert sich*, ibid. p. 99.

78. Raoul HAUSMANN, *Ombres*, ca. 1931, as Triptychon ca. 1951, 24,8 x 58,2 cm, Ill. in Cat. *Der Deutsche Spießler ärgert sich*, ibid. No. 179, p. 229.
79. Raoul HAUSMANN, *Ohne Titel*, Photopictogramms, Ill. in Cat. *Der Deutsche Spießler ärgert sich*, ibid., No. 134 – 137, p. 252/253.
80. Raoul HAUSMANN, *Tableau Ecriture*, 1962, Ill. in Adelheid KOCH, *Ich bin immerhin der grösste Experimentator Österreichs. Raoul Hausmann. Dada und Neodada* (Innsbruck: Haymon-Verl., 1994), p. 114
81. Raoul HAUSMANN, *Letter to Schwitters*, 31 July 1946, KSA Hannover.
82. Pierre BERNOTTE, *Raoul Hausmann. 'L'Homme qui a peur des bombes'*, Limoges 1957, Copy, Raoul Hausmann-Archive, Rochechouart.
83. Raoul HAUSMANN, *L'enigme*, 1946, Photomontage, 22,5 x 16,5 cm. Coll. Fotografie des Kunstforums der Bank Austria, Wien, Cat. *Der deutsche Spiesser ärgert sich*, ibid., Ill. 120, p. 248.
84. Raoul HAUSMANN, *L'acteur*, 1946, Photomontage, 28 x 23,5 cm, IVAM Centre Julio Gonzalez, Valencia. Cat. *Der deutsche Spiesser ärgert sich*, ibid. Ill. 118, p. 249.
85. Cat. *Dada. Dokumente einer Bewegung*. Kunstverein für die Rheinlande und Westfalen. Kunsthalle Düsseldorf, 5.-9. Oktober 1958
See Ralf BURMEISTER, *Dada 1958: Der Versuch, eine Bombe zu kitten*, in: Pamela KORT (ed.), *Grotesk!. 130 Jahre der Frechheit* (München, Prestel 2003)148 – 154.
86. See Ralph JENTSCH, *George Grosz. Chronik zu Leben und Werk*, in Cat. *George Grosz*, ibid. 556.
87. Cat. *Dada. Dokumente einer Bewegung*, ibid. Chapter „Dada Berlin“ Nr. 343 – 470.
88. Raoul HAUSMANN, „Ansichten oder Ende des Neodadismus“, in: ders., *Am Anfang war dada* (Gießen: anabas, 1980) 155, 158.
89. Wolf VOSTELL, „Dada und die Mentale Energie“, Interview with Dona Mercedes Guardado Olivenza de Vostell, July 1975 in Malpartida/Spain, in *Sprache im technischen Zeitalter*, No. 55, July/September 1975, 214
90. See Ralf BURMEISTER, *Dada 1958*, ibid. (Hint by Pamela Kort)
91. See Ralf BURMEISTER, *Fluxus besucht Heiligensee*, in Cat. *Hannah Höch. Eine Lebenscollage*, vol. III. 1946 - 1978, ibid,133.
92. See for example Wolf VOSTELL, „Treblinka“ 1958 (out of the compendium "Das schwarze Zimmer") dé-coll/age, Motorradteil, Holz, Film und Transistorradio 200x140x80cm, Coll. David Vostell, Ill. Catalogue *Deutschlandbilder*, ed. by Eckart Gillen (Köln: DuMont 1997),240, p. 242 ; Wolf Vostell, „Auschwitz-Scheinwerfer 568“ (out of „Schwarzes Zimmer“), 1958 dé-coll/age, Verwischung, Holz, Metall, Haare, Asphalt, Scheinwerfer 205 x 57x 31cm Slg. Rafael Vostell; Ill. Exhib. Cat. *Deutschlandbilder*, ibid.238, p. 241.
93. Joseph BEUYS together with Tomas SCHMIT, Wolf VOSTELL and Bazon BROCK: „Das Schweigen von Duchamp wird überbewertet“, Simultandemonstration, 11 December 1964. Landesstudio Nordrhein-Westfalen des Zweiten Deutschen Fernsehens, Düsseldorf, Ill. Uwe M. SCHNEEDE, *Joseph Beuys. Die Aktionen. Oeuvre-Catalogue with photographic documentation* (Stuttgart: Gerd Hatje 1994) 81.
94. Ralf BURMEISTER, „Fluxus besucht Heiligensee“, in: *Hannah Höch Lebenscollage*. Ibid.138

FIGURES

1. Raoul Hausmann, *Dada Raoul*, 1951, Collage, 37,5 x 30 cm, Musée départemental, Rochechouart. Ill. in cat. *Der deutsche Spießler ärgert sich*. ed. Berlinische Galerie. Museum für Moderne Kunst, Photographie und Architektur (Stuttgart: Hatje, 1994), Ill. p. 256
2. Raoul Hausmann, Six illustrations: *selfportrait photomontage*, ca. 1930; *abstract visual idea*, 1919; *abstract visual idea*, 1919; *abstract visual idea*, 1920; *Tatlin at home*, 1920; *Mechanical Head*, 1921. Ill. in *DADA. The Dada Painters and Poets, An Anthology* ed. by Robert Motherwell, (New York: George Wittenborn Inc. 1951), p.254
3. Raoul Hausmann: *Screaming Photo-Selfportrait* with *Synthetisches Cino der Malerei*, ca 1930 photomontage, missing. Glass Negative RHA, Berlinische Galerie
4. Raoul Hausmann: *Eyes* 1931, photomontage, missing. Ill. in *A bis Z*, Vol. II, No. 16 (Cologne May 1931)
5. Raoul Hausmann: *The Mechanical Head*, 1921. Wigmaker's head with applied materials: number 22, measuring rod, screw, case of pocket watch, ruler, a used old purse of crocodile leather, the bronze segment of an old photocamera, an extendible aluminium drinking-cup, mold roller in a casket. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.

6. Raoul Hausmann: *Without Title*, Photopictogramme, 38,8 x 29 cm, 1954, Saint-Etienne, Musée d'Art Moderne.

Ill. in Cat. *Der deutsche Spießler ärgert sich*, ibid., No. 135, p. 252.

7. Raoul Hausmann: *L`enigme*, 1946, Photomontage, 22,5 x 16,5 cm.

Coll. Photographies of Kunstforum Bank Austria, Wien.

Ill. in Cat. *Der deutsche Spießler ärgert sich*, ibid. ill. 10, p. 248.

Figure Captures

Fig. 1. Raoul Hausmann, *Dada Raoul*, 1951, Rochechouart, Musée départemental Rochechouart.

Fig. 2. Raoul Hausmann, *Selfportrait photomontage*, ca. 1930; *abstract visual idea*, 1919; *abstract visual idea*, 1919; *abstract visual idea*, 1920; *Tatlin at home*, 1920; *Mechanical Head*, 1921.

Ill. in *DADA. The Dada Painters and Poets. An Anthology* ed. by Robert Motherwell, (New York: George Wittenborn Inc. 1951), p. 254.

Fig. 3. Raoul Hausmann: *Screaming Photo-Selfportrait with Synthetisches Cino der Malerei*, ca. 1930 photomontage, missing. Glass Negative RHA, Berlin, Berlinische Galerie.

Fig. 4. Raoul Hausmann: *Eyes* 1931, photomontage. Ill. in *A bis Z*, Vol. II, No. 16 (Cologne May 1931).

Fig. 5. Raoul Hausmann: *The Mechanical Head*, 1921. Paris, Musée National d'Art Moderne, Centre Georges Pompidou.

Fig. 6. Raoul Hausmann: *Without Title*, Photopictogramme, 1954, Saint-Etienne, Musée d'Art Moderne.

Fig. 7. Raoul Hausmann: *L`enigme*, 1946, Photomontage.

Coll. Photographies of Kunstforum Bank Austria, Wien.