

Dada's Artistry: Play of Polarities

The spiritual, aesthetic, and political revolt of Dada Berlin's artistry expanded into a creative freedom that shook off dogmatic ideologies, Christian morality, traditional ethical ideals, nationalist and militarist convictions, and their claims to power. Nietzsche motivated the Dadaists: "To transform the world in order to withstand it — this is the driving force: consequently the precondition is an enormous feeling of contradiction."¹ The artistry of polarities actively created self-surpassing structures of modification, growth, and transvaluation — just as much in the ironic play of Dada as in "bloody earnest" life, as much in the simultaneity of the montages as in the metamechanics of the constructions. Dada was bound to a constant movement of destruction and creation,² trying to place "will and . . . values . . . onto the flow of becoming."³ Continuously attempting to conceive of "life" as a process of possibilities, modifications, and transformations, thereby activating an "anthropogenesis of dissonance" (Nietzsche), Dada's art turned back more pointedly toward the human, to its social and cultural experiences and conditions than the other avant-garde movements of the time. Unlike Dada, expressionism, for example, generally underestimated the contradictoriness of reality, stressing a religious transcendence of vital elementary forces.

Within the field of tension of "its own counter-force," Dada through its artistry of polarities attempted to give culture back its power and its authority of experience and knowledge. The Dadaist approached "creative indifference" by bringing himself into a "balance of contradictions" and by seeing the world "as the product of its own ridiculous earnestness."⁴ It therefore was important to Dadaists that in their works they brought this contradictory potential to a "decisive mixture." Underlying the Dadaist concept was, according to Hausmann, the "perfect well-meaning maliciousness"⁵ as an immoralist attitude. It can be related to the influence of Nietzsche, who drew from Heraclitus's "foaming phial of condiments and mixtures." Dada seemed like a "grain . . . of that delivering salt which brings forth a good mix of things in the phial . . . since there is a salt that binds the good and the evil together; and even the worst has its dignity for seasoning and for the last froth of fermentation." The destruction of all values as the "highest evil" belonged to the "highest good": creativity. This *coincidentia oppositorum* characterized

"Dionysian nature," which did not separate "doing No" and "saying Yes."⁶

Thus the Dadaists made Anti-Dada into their simultaneous, polarizing principle, bringing themselves into a constant conflict of antinomies. In the simultaneous Yes and No they grounded a freedom of and for things, dissolving certainties, bringing into play relativities and ambiguities, leaving open questions of meaning: "You say yes to a life that strives upward by negation" (Huelsenbeck). "Dada no longer subtly grades red against green; it no longer plays off good against bad with the mien of an educator; Dada knows life more fundamentally, permitting the parallel existence of double realities" (Hausmann).⁷ The interplay of contradictions between sense and senselessness, chance and plan, consciousness and unconsciousness, meditative and spontaneous elements also characterized the concept of this movement as explained in Hans Richter's treatise *Dada — Kunst und Antikunst* (Dada — Art and Anti-art, 1964). Dada perceived concepts and things as "mutually-oppositional-conditioning" similes of themselves and in this way attempted to establish its spiritual attitude in the identity of non-identity.

The New Material

Dada's self-surpassing creations, its impulsive aesthetics of creativity that actively wanted to close the gap between art and life demanded the "introduction of new material" thereby replacing the aesthetic truth of the good and beautiful with a hylomorphic process. Not any higher meaning, no hermeneutic context brought forth creativity, but a new directness of Dionysian materiality: "Beauty is something created during the process of production."⁸

In Dada's artistry the process of creation is its own goal; it has precedence over the result, bringing chance and temporality into play. However, it is also concerned, and especially in these rebellious works, with new "laws" that originate from working with the material: "Dada . . . again approaches the world in a primitive way," Hausmann announced in his manifesto. "*Dada ist mehr als Dada*" (Dada is more than Dada). This is "expressed, for example, in pure sounds, imitation of noises, in the direct use of existing material like wood, iron, glass, fabric, paper. It is neither realism nor abstraction, but arises from striving for identity, receiving its regulating and numerical function from the individual act of creation."⁹ "The point of balance, the contradiction of coincidence" (Hausmann) is important; from this emerges the work as the creation of indifference.

Hence, the introduction of the new material is a process participating in the Dionysian basis of life, forming it with new Apollinian aesthetic laws. Hylomorphism brings forth automatic regularities located in the material itself that had completely vanished from high culture. The artistry emerged from matter itself, from material, by doing. The act of montage began with the choice of the material; it lay in this discovery,

not in the invention. The introduction of the new material had a method: it was the result of a process made transparent. The montage pointed to the productive act, permitting new laws of chance to take over. Consequently, the artistry widened the aesthetic of the material by integrating ugliness, trivial matters, the unexpected, the cruel, and the deformed, declaring "everything" and "nothing" in art. It drew from contradictions, began to confront different materials from different areas, bringing the collision of oppositions in the work into balance. Thereby, destruction and creation in montage were closely related: disorganization, deregulation, and a new function emerged during the process of production. The same was true for sound poetry as a montage of vowels and consonants. Without being conceptual or fictitious, it approached the Dionysian musical origin in an elementary process. The deregulation of the linguistic material corresponded to typographical experimentation, which was also used for publicity effects in Dada's own media. On account of this connection, the montage principle can be called the origin of both Dada's medial construction of itself and its ironical destruction.

Simultaneous Montage

The simultaneous concept of the coincidence of contradictions helped to introduce the new material, expanding it into a limitless complex event, so that the montage could spill over from image to assemblage into the rooms of the Dada-Fair. The time-conception of simultaneous montage, on the one hand, required a pictorial simulation of the highest kinetic energy of the individual elements; on the other, it was made rhythmic by the flow of the universal Dionysian movement of life — a dynamic merging of an autonomous process revealing itself in developments and effects but not in causality. In this simultaneity Nietzsche's postulate of equivalent values at every moment of becoming can be perceived. Montages bound to individual movements mixed with the big wheels as the catalytic agents of the works. These represented a continuous process, which at the same time pointed to the total: "From the things of everyday life that surround me simultaneously — the city, the circus Dada, rumbling, screaming, steam sirens, house-fronts, and smell of roasted veal — I get the impulse that points and pushes me to direct action, to Becoming, to the great X."¹⁰ The probe of this urban montage drove deeply down, beyond the fluctuating surface of media into the tragic Dionysian strata of postwar society. For Dada, no politics, no theory, no ideology was able to indicate this complex out-of-joint world in a more differentiated way than the montage-principle. Its multi-layered, heterogeneous structure alone, its arrangement of various materials, levels of meanings, and degrees of reality revealed absurdities, conflicts, and contradictions; disclosed unsettled matters of the past: and showed the heterochrony in simultaneity. An enlight-

ening skepticism, illuminating the chaos with an Apollinian will to cognition, was interwoven in the simultaneous montages. The object of perception and the perceptive process itself were both called into question. The Dadaists consistently stressed that the montages themselves belonged to a fluctuating whole.

The montages as Dadaist parables showed a movement of life without goal and freed of purposes as seen by Nietzsche: "The work of art and the individual are a return of the primeval process from which the world has emerged, a ring of the wave in the wave, as it were."¹¹ The wheel pointed to the power underlying the reality of creativity, to the "inexhaustibly generative will to live," of becoming and passing away. It also was an element in the second nature of technology, running from nothing through an infinity of simultaneous phenomena into heteromobile incompleteness, without meaning or purpose, as if the simultaneous event were a symptom of an inner-worldly energy.

But the Dadaists perceived this complexity ambivalently. Simultaneity motivated them to contradictory views as well: under the pressure of "racing time," reality was vanishing. "Everything" took place, but "nothing" really changed. As Grosz noted with strained attention: "Catch racing time, before the devil gets you! and before the rotary presses sing your funeral song."¹² With their mobile abundance of media, the montages visualized the broken social bond of the people who were floating, isolated and disoriented. It also visualized that the public system of media communication had taken the place of social coherence. As political allegory, simultaneous montage reflected a reality broken up into disconnected fragments as it was seized by medial and mechanical processuality.

Emptiness in abundance, the tension between "everything" and "nothing" was immanent to the simultaneous montages of the Dadaists. They were totally wrapped up in the prodigality of appearances, and with their activities they also de-constructively interfered with them. Thus in the works elements of playfulness and aggressive involvement, cheerfulness and skepticism, melancholy and irony were mutually conditional.

The montages were only alive insofar as they were processing these contrary positions in a tension between the Dionysian and the Apollinian — on the one hand close to chaos, on the other to structured method, here the infinity of Dionysian de-limitation, there the "decisive mixture"; here an abundance of images, there a calculated disclosure. Deregulation and "dissolution" (Hausmann) characterized the montage method, letting the "freed intellect" (Nietzsche) become the motor of the montage as a culture-critical power, questioning ready-made contexts of thought, habitualized concepts of words and images with satirical and grotesque methods:

These immense beams and clapboards of terms saving needy humanity throughout its lifetime for the freed intellect are only a scaffold a plaything for its most daring

artistry: and if the intellect shatters them, jumbles them up, reassembles them ironically, pairing the most alien principles and dividing the closest ones, it reveals that it doesn't need these stopgaps of destitution and that it is now guided not by terminology but by intuitions.¹³

The "freed intellect" and the intuitions of the Dadaists used the operative method of cuts. The concrete interface also was the spiritual one. "Everything" was assembled toward possibility and an act of surpassing.

The montages of photographs and textual quotations of the Berlin Dadaists were attempts to show the destructive cut visibly, letting the viewer take part in the destruction of fictivity. The two parts of the activities of montages, mutually requiring each other — de-composition, taking apart the pre-set material, and its re-composition according to Dadaist intentions — became visible in this process. The surgeon's work of the artist on the body of society — the cut through the beer-belly, the brains, the abdominal area — all that was clearly performed as an operation. The artist, dissecting the body with his scissors, obtained cut-up elements that he, with an alienating effect, combined according to a new law that spoke in the result of the work — ironically, paradoxically, and sarcastically.

The Dadaists metaphorically equated the cutting-up of the montage and that of the bodies quoted, thereby submitting both to dissolution of their identities. With the ecstatic Dionysian techniques of montage, the image as a symbolic form was fundamentally called into question; the individual learned of its "death" and was reborn as a "multiplicity." Time and again the Dadaists brought themselves into the play of montage in this interweaving destructive process of interference with image and individuality as the most accessible models of revaluation.

The Dadaist was no longer interested in artwork as accomplished, meaningful "organic" configuration. In the method of montage the process of disintegration of meaning and values was supposed to be "subversively pushed forward" (Herzfelde). This open process of montage also made team-works possible, each created by the Dada friends Hausmann and Baader, Grosz and Heartfield, Schlichter and Heartfield, and Höch and Hausmann.

The individual activities of montage — de-composition and re-composition — invoked the creative rituals of a new art. In each montage the rebirth of the torn-up Dionysus-Zagreus seemed to be celebrated. The power that put back together the dismembered limbs was the creative Apollinian power of the artist. This assembling of the pieces was executed first and foremost in a dissonant principle of alienation in which the veil of irony permitted the existential abyss to shine through; the contradictoriness of culture and civilization critically disclosed the joining of heterogeneous parts (human, medial, mechanical).

It remained important for Dada Berlin that the cutout particle was recognizable in the end and that it allowed, with the ironic constella-

tion, unexpected perceptions and insights. Here sometimes the satirical intention (which was supposed to be socio-critical and critical of reality and ideology) and the grotesque intention (whose combinations reached into the fantastic and fictitious) intersected. The satirical intention was more prevalent in Grosz and Heartfield, the grotesque more in Hannah Höch, Raoul Hausmann, and Johannes Baader.

With the grotesque and satirical montages, a Dadaist anti-world opposed the rational and alienated conditions of the society of war and industry in the Weimar Republic, making clear the loss of meaning and orientation on the one hand, on the other the departure into a new world at times marked by communist utopias. It offered a wide scale of disillusionment, enlightenment, skepticism, irritation, amusement, alarm, which were supposed to augment each other but when merged could also restrict their individual effects to the point of leveling them.

Simultaneous montage can be specified as follows: it is characterized by two different forms: first by portrait-montage, crossing a dominant physiognomy with intersecting quotations, thereby deciphering the represented person or type to the point of breaking up individuality; second by the simultaneous, cumulative and hybrid montage of text and photograph in which the abundance of the world is interpreted by a method of equivalence.

By incorporating elements of language — letters, syllables, words, sentences, texts — in their different realizations, sizes, and items like advertisement, headlines, signets, inscriptions, and even whole newspaper articles, the montages acquired, apart from the figural quotations, a second sign system stimulating the viewer to read. In this way visual perception and verbal processes were linked and provokingly unlinked since there was often a rift between signifier and signified characterized mainly by the oppositional argumentation or its radical separation. In the montages, language as an iconoclastic element discredited the purist genre "image" and changed it into a verbalizing "static film" (Hausmann). The simultaneous montage with its quotations of text and image took part in a progressing lingualization of post-1910 art, running parallel to an increasing iconization of language: images turned into characters and these similarly turned into configurations of images.

In the montages the tendency was to dismember the bodies and faces analogous as language divided into its components. Bodily fragments were combined to make a new construct of signs like morphemes. Their dissonant refiguration created an optional play of dissolutions of selves, widening into combinations of human organs and limbs with mechanical elements. In contradistinction to the "anagrammatics" (Bellmer) of bodies in surrealism, the Berlin Dadaists chiefly employed physiognomic classification, primarily using the principle of transposition.

In the montage works citations of photographs and characters form an exciting net of references along with the linear structure of coherence and the abundance of quotations. Mostly put together as narrow textu-

al fragments, the linear elements proceed asymmetrically, cut off courses of movement, take them up again, focus them, and break them up, thus setting off a dissonant world of events with the arrhythmically distributed surfaces and quotations.

Beyond that, processes of dissociation are created by preventing space from expanding, as the flow of time is also irritatingly broken up. Space tilts into plane; time splinters into moments. The fragmented character of the montage therefore is also an admission of the imperfection of any simultaneous perception of reality. In the artistic creation of montage the break, the interval itself turns into the sense-giving structure. "Racing time" can also give rise to an evaporation of reality into nothingness. Therefore, simultaneous montage reflects "everything" and "nothing," multiplicity of connections and unconnectedness of current events.

The montage as an allegorical model explodes the medial constructions of reality, trying to produce the multiplicities and relativities and their soaring and swaying components. There are no plain facts of perception, of consciousness, or of world.

The simultaneity of Dada's montages has at its base the Nietzschean dynamic interpretation of the world of independent forces, working "all" directions. The recipient is thereby confronted with the "tragic Dionysian" truth of montage, testifying to "the complete instability of all reality, continually only working and becoming but not being" (Nietzsche) — a world of inconsistency, of cruelty and sensuality, of surfaces and depths alike.

Therefore the simultaneous arrangement demands many activities of perception: dynamized vision, to interpret the dissonant constellation of the whole; recognizing vision for quotations, to set associations in motion; combinatorial vision resulting in a movement of thought and perception; constant alertness in diversion; both distinguishing and intuitive perception; artistic ability urging on, flexible, and turning "upside down."

Beyond Dada's demand to offer a contradictory and complex cross-section of life through simultaneous montage, the connection to simultaneity also demonstrated an approach to the theory of relativity and its revolutionary insights. The Dadaists were influenced by the discovery that the universe was by no means a static and noncommittal structure in which matter existed by itself and was held as in a container; rather it was an amorphous continuum without any stable frame, spatially variable and continually undergoing a process of reorganization. The simultaneous montage attempted to create a convergence between scientific and aesthetic perception, filtering the processual and continually relativizing dynamics of the "whole." The atomizing, particularizing, and relativizing process of the individual elements of the montage made the recipient aware of the fact that any measuring, spatial, or visual perception of time was a shortened and simplistic one and that things

were exposed to an invisible, energetic, constantly varying process. They were defined historically, and they were defined within a constantly moving field of "events:" the world to Hausmann seemed an "energetic ocean."

The simultaneous photomontage, therefore, was understood as an optical pamphlet against Newton's perception of space. The Newtonian world picture was soundly anchored in space and time: it functioned like a comprehensibly constructed machine; there existed an "absolute space" and an "absolute time." For Dada, on the other hand, time and space were variable quantities in continually fluctuating simultaneous "referential systems."

Simultaneity meant supreme temporalization of the chaos of time as well as a timeless, objective, orderly structure of an energetic, constantly varying, universal process. In its simultaneous equivalence, the montage attempted to present an aesthetic analogy to the progress in the sciences: the idea of transformation of matter into energy and the negation of absolute quantities by the theory of relativity. Nuclear fission seemed to confirm Dada's realization that the world is unstable and cannot refer back to any primeval cause. "Life" for the Dadaists asserted itself in a continuous process of actions alone.

Hausmann

In Hausmann's concept of montage the "organization of his body" took the place of the "aesthetics of the good and beautiful."¹⁴ The artistry of his montages acted as a dynamic de-construction: as scream, as the modulation of a sound poem or as the energetic and hovering structure of a picture-text montage, as "static film"¹⁵ where the sounds, as stochastic elements of autonomous emergence, encounter citations of image-material and photographs of various levels of meaning and reality taken from personal, scientific, geographical, urban, and media realms. Their formal and semantic tensions in their simultaneous density initiated a creative process of increased sensitivity, which attempted to rise to the "real experience of all relationships."¹⁶

As no other Berlin Dadaist, Hausmann grappled with the deregulation of language. In optophonetic poetry he created a new musicality of language as well as a new iconicity of montage. The dynamic movement of life was to become identical with the *Seelen-Automobil* (soul automobile).¹⁷ Thus, he never simplistically connected the kinetic movement of his montages with the "tempo" of the times, but could always see it as a bridge to the "primeval forces of life."¹⁸ He was filled with the utopian wish to see bodily and to feel intelligently. He continually fought against the spiritual, cultural, and social encrustations. Hausmann asserted: "One may well accuse the Dadaist of bourgeois nihilism: Dadaism is the pivotal attack on the culture of the bourgeois!"¹⁹

In his works Hausmann created an aesthetic analogy between body and machine. Both function with their own inner laws, without meta-

physical support, without sentiment. The machine as a hermetic-mechanical organization presented an Apollinian equivalent to the physical language of the Dionysian. By the end of 1919, the systematics of the Apollinian constructions was emerging next to the accidentality and randomness of the heterogeneous montages. The Dadaist Satyr was counterbalanced more and more by the disciplined Apollo, constructing his ambivalent metamechanical *Plastik* (sculpture) *Mechanischer Kopf* (*Geist unserer Zeit*) (Mechanical Head [The Spirit of Our Age], fig. 113). In the role of *Engineer of World Emanations* Hausmann in 1922 widened the Dionysian-Apollinian drives into a biodynamical view of nature with "universal functionality." He wrote: "Logic, rationality, and intuition are human disciplines and can be used for an approach to the highest incarnations of creativity only in an approximating manner."²⁰

Höch

In the dissonant dynamics of Höch's simultaneous Dada montages the "nothing" and the "everything" of Dada were related to each other, both pessimistically and in a utopian manner. The montages revealed a grotesque "Cabaret Mankind"²¹ that in its finality corresponded to an "idle nonsense" and which in its endlessness could be interpreted as part of seismic processes. In the new consciousness-industry of the media where everything seemed readable, attainable, and feasible, but where the meaning of the appearances was out of reach, Höch's simultaneous montages reflected the activities of their protagonists as artistry without safe grounds. The new power of the media imparted itself in the violence of a seemingly unsystematic entertainment, driven only by interests of exploitation and marketability. With her photomontages Hannah Höch attempted to undermine the powerful interplay between media and politics as one of the significant phenomena of this time of upheaval. Their grotesque techniques opened a fearless view into contemporary events as a provisional process, in which the chaos meant also departure. On the level of form and content the fragmented materials of text and photograph remained recognizable: the source context served as a contrasting foil for the new grotesque links of the montage. Spatial multiperspectivity and temporal simultaneity created a confusing, spiraling, never-ending play of meanings. The female dancers and athletes seemed to say yes to the course of the world into which they were drawn, while they were also staging the "lightness, the carelessness in the greatest weightiness" in the "accessibility to the oppositional" (Nietzsche).

In a modern age of the thin substance of fashionable coverings and "costumes," like "moralities, articles of faith, tastes in the arts, and religions,"²² Hannah Höch became the "parodist of world-history" (Nietzsche), in which her laughter was to have a future. In the series *Schöne Mädchen* (The Pretty Woman, 1920; fig. 131) she imparted an

effect of alienation to the medially predefined image of the New Woman, consistently questioning her awakening by distorting and contradicting it and particularly by confronting it with the world of machines. Thus she ventured into possibilities, which otherwise would have been closed off by role allocations.

Baader

As the self-appointed redeemer of "the Earth and the Globe," Baader, in a megalomaniac gesture, cast a wide, hermetic net of coordinates of infinitely small and infinitely large world-references. Nietzsche's postulate of "self-creator" affected Baader's self-image as architect who imagined a total rehabilitation of the world. He was both the "hard admonisher" and the "world's clown," intending to reduce the metaphysical heritage of the Middle Ages to absurdity — Hausmann's idea that, however, often failed because of Baader's obstinate role-image as *Jesus redivivus*. Baader staged his role as *Oberdada* out of the grotesque tension between the sublime and the profane.

Baader had been influenced by the post-1906 reception of Nietzsche and by the reform-movement as much as by the post-1918 Dada revolt. The vision of creating a *World-Temple* for the turn of the century (fig. 48), in which he still was trying to put Nietzsche's "Grand Style" monumentally into practice, after the war changed into the deconstructive "play" of the assemblage *Deutschlands Größe und Untergang* (1920; fig. 47). Baader widened the principle of montage into assemblage. Dada was at the same time "the creator of all things and God and global revolution and judgment day all rolled into one. It is not a fiction but can be grasped by humanity. And the game played in heaven between the stars is the game of Dada, and all living and dead beings are the players."²³

All quotations that Baader took up in the assemblage were "secret" signs that referred to him and beyond him to the order of his fictitious cosmos of the superdadaist world-revolution with a calendar of its own. In the accumulation of simultaneous utterances, also in the different editions of *HADO*, the "Superdadaist's Handbook," Baader attempted to read his own cosmology from the layers of media — they did not clear up objective world history but alone served the Superdada as multimedial components of his solipsist Dada-game in which he felt appointed as judge of the world. He was to be a judge, however, who was wise enough not to divide the world into good and evil, but to sentence all from his own perspective grotesquely and associatively in the Dionysian events of his assemblage, for it was Dionysus and not so much "Christ crucified" who inspired him.

Grosz

Even before Dada, Grosz was able to arrange his works, his graphics, and his paintings both analytically and as Dionysian, cruel visions of decline characterized by a vitally grotesque deadliness. His paintings'

simultaneous, layered visions of urban experiences merged the selective and anatomical gaze of the hastily drawing draftsman with the oil-painter's synthetic power of color (fig. 78). Individual things in these complex visions began to float in isolation and announce the montage as a method of quoting even before he used materials in his works.

The things he included in his paintings and watercolors, Grosz first put on the table of the philistine, of the capitalist, and war profiteer in order to reveal more pointedly and more tangibly their greedy materialism (fig. 76). They appeared to be concrete clues that he had discovered like a detective in the possession of the "culprits." The table became the alienated altar on which the things lay like cult-objects and *corpi delicti*.

If these belongings as quotations were classified with caricatures of the bourgeois type-portraits, then Grosz, unlike Hausmann or Höch, in the simultaneous montage often strikingly opposed and alienated political textual quotations, like in *Germania ohne Hemd* (Germania Shirtless, fig. 84) in order to give an associative sectional view of the monarchist, nationalist ideology that threatened the democracy of the Weimar Republic.

His concern was to expose the heterochrony in simultaneity. Urban modernity was not able to dissolve the anachronistic jingoism of the Weimar Republic. In his drawings Grosz sifted out the deformed physiognomies of those militant nationalists so that they would not be lost in the eccentricity of things and the urban chaos. Consequently, Grosz's statement was fundamentally different than Höch's. While in her montage mostly the mediated system of communication and its principle of dissociation were grotesquely alienated, Grosz's works, influenced more by communism, exposed the ideology of a class or social status, especially the opposition between proletarian and bourgeois classes. While Grosz, mostly in painting and drawing, caricatured the perpetuated power of the capitalists in their deforming greed with satirical social criticism, Hannah Höch took her point of critical awakening from the appetite of the eyes, the power of the new media society that she let speak for itself as a symptom of the young democracy. While she, in the montage of media, questioned medial perception and the process of perception itself, Grosz remained more in the tradition of caricature.

Only the myth of America seems to have freed Grosz into the simultaneity of montage. For example in *Dada-merika* (fig. 162) he activated a vigorous explosive force against the anachronisms of bourgeois culture. The montage in its simultaneity brought forth the immediacy of exhilarated American urbanity, a Dionysian de-limitation that immediately seemed crystallized in the effects of light. These urban montages and representations by Grosz were characterized both by a high level of abstraction and an unrestrained demand for thrills.

Heartfield

Heartfield developed the montage with material from graphic design. In 1916 and 1917 he created text- and cliché-montages from the type-case; he was interested in the effects of the visual and the verbal and also in the topicality of the medium photography. In 1917, as an isolated quotation of the "Flat Iron Building," it was first taken up programmatically in the layout of the magazine *Neue Jugend* (fig. 40). In his montages he reorganized the photographic and pictorial material and the plane and line in a new manner. At the same time, the dynamics of the graphic acquired clear structures.

The simultaneity of the citational method was foreseeable as early as 1917 in the introduction of the *Kleine Grosz Mappe* (Small Grosz Portfolio, fig. 115). The suggestive iconography of the *dance macabre* was replaced by the Dionysian symbol of the wheel in the Dada-montages. The hustle and bustle of the urban dynamo opened up an unsecured space and broke boundaries — "totally" — as *Das Pneuma umreist die Welt* (The Pneuma Travels around the World) quotes (fig. 116). In *Universal-City* (fig. 117) the violent, indifferent medial and urban machinery dissociated people and revealed the contradictoriness between their reality and the new media, pushing from America into postwar society.

Dada gave Heartfield the impulse to do work with montages, developing from the "idle nonsense" during the course of the twenties into a moralizing-satirical, socially involved criticism. Death continued to mark the montages. In his political montages Heartfield pointed out the forces of death of the times, which had allied themselves to the powers of politics and capital. The montages were produced in a contradictory construction, leaving the photograph-quotations clearly visible.

With their threatening tension of terror and laughter the grotesque manifestations of death had an especially strong effect, because the contemporary world's reliability seemed fabricated of lies and deception. The montages in all consequence operated to break up illusions. Heartfield's enlightening laughter was to open up insights regarding the dark politics of power and at the same time free the forces of resistance. Social change for him could only be brought about through the proletarian revolution.

The *Monteur* Heartfield in the Malik-Verlag created a sphere of active involvement — from advertisement to leaflets, from magazine to book cover and political posters — thus opening up his artistic work into everyday life.

Huelsenbeck

Simultaneity was a concern of the arts and of literature. In the coherence of impressions and the abruptness of imagery and metaphors the experience of an increased temporal compression imparted itself. Huelsenbeck, for example, underlined that his collection of poetry *Die*

phantastischen Gebete (The Fantastic Prayers, first published in Zurich in 1917, reissued by Malik-Verlag in 1920) "for the first time in the German language" seize upon "the unrestrained colorfulness," upon life as an "insane simultaneous concert," dissolving it "into laughter."²⁴ He intermingled his grotesque and fantastic images with parodistic forms of Psalms, other Bible passages, elements of Protestant and Catholic liturgy, and jingoistic phrases.

"Rivers"

From the spotted tubes the rivers pour into the shadows of the living trees
parrots and vultures fall from the branches and always land on the ground
the walls of the sky are hassocks and the huge parachutes of the magicians emerge from the clouds
the towers have put masks of cloudskin on their dazzling eyes
O you rivers beneath the *ponte dei sospiri* you catch lungs and livers and slashed throats
but in Hudson Bay the siren was flying or a griffin or the newest type of human female
your hands reach into the pockets of the privy councilors that are full of all kinds of pensions, good will, and lovely liverwursts, the things we did before you
how much we all prayed due to the scorpion bite the bottoms of the sacred singers are swelling and Ben Abka the High Priest is rolling in the manure.²⁵

In his novel *Dr. Billig am Ende* (Dr. Billig Ruined), published with Erich Reiss Verlag in 1921, but already announced in a short excerpt in *Club Dada* in 1918, Huelsenbeck narrated a plot with urban atmosphere, in its simultaneity resembling an urban witch's cauldron. Like his "philistine run wild" protagonist, bewitched by the erotic magnetism of a whore, the writer succumbs to the Dionysian frenzy of impressions, letting the "fantastic sensation of things" speak for themselves. "The cities are tiptoed and the clouds wander above the roofs like green devils. All this Billig feels, hearing the thundering noise of the subway under his feet, which seems to announce a tempest . . . Hats are drifting through the pub alone, ordering food . . . Billig has the ability for enthusiasm: He says: "Turn! — Bang! Explode!"²⁶ In *Deutschland muß untergehen! Erinnerungen eines alten Dadaistischen Revolutionärs* (Germany Must Fall! Memoirs of an Old Dadaist Revolutionary) published by Malik-Verlag in 1920, Huelsenbeck projected a simultaneous Dionysian experience of urbanity onto the Berlin of the revolutionary fights. Like all the Dadaists, he vehemently criticized the Weimar Republic for their bloody suppression. The Dandy as a social and

behavioral model, however, remained characteristic for the Dada attitude of Huelsenbeck's writing. It mirrored just as much the Dandy's deep reflection of the metaphysical uprooting as it did the danger of a spiritual deprivation in the modern age. Like no other Berlin Dadaist, Huelsenbeck revealed that he was influenced by Nietzsche's diagnosis of an emerging nihilism that demanded a Dadaistic new form of poetry.

Mehring

"*Berlin simultan*" (Berlin, simultaneous), the "first original Dada-Couplet" was written by Walter Mehring, composed by Friedrich Hollaender, and dedicated to Richard Huelsenbeck. Its tone and form took up some of Berlin's cocky jargon, capitalist hardness, and unconcern. The poem at its beginning depicts Ebert, the President of the new Republic, as a "self-made gent," as an upstart:

Dressed for driving a self-made gent!
 Make way! The President!
 The Salvation Army
 Storms the Café!
 A "jeist"(mind)-prole checks out in the dirt
 A girl waves her plaid ribbon
 A guy haggles at the trollop's post
 Give me the check!
 Racketeering with bacon fat
 Forget it all!
 Come sweet doll!
 Having a brawl
 Or necking
 One two three
 Get off my back
 The Berolina
 Carriage on the jolting track
 Great "Ballina"
 Berlin Berlin.²⁷

In his chansons Mehring intended a "ragtime of language," an "international literary artwork,"²⁸ whose rhythms were inspired by the "syncopated music" of jazz. Furthermore, short lines, exclamations, dashes, and breaks characterized the abbreviated associations of the staccato of imagery recognized by Karl Riha as a new form of "report ballad."²⁹ Striking are the different levels of these chansons published by Mehring in *Das Politische Cabaret* (1920).³⁰ In a simultaneous poetic panoply, they attempted in a critical way to sketch the machinery of the metropolis, of the revolution, and the counter-revolution, of the pop-songs, newsreels, and the Kapp-Putsch. The multiplicity of imagery corresponded to an enormous linguistic variability, bound together in parat-

actic series. Tucholsky commented that Mehring "masters all Berlin dialects, that of the pimp, the whore, the racketeer, the civilized manufacturer, the cabdriver, and mostly the dialect of the readers of papers, who don't even feel that they are speaking dialect, and who believe that this is their beloved German. An effect of this amazing knowledge is Mehring's songs, which are eerily genuine."³¹ This "genuineness" was intensified by the fact that Mehring picked up the thread from ballads, folk songs, popular tunes, and couplets, working out its vital substance to use it dadaistically against the high culture of literature and poetry.

The Dada Friends

The war as the catastrophe initiating Dada demanded the modern "pessimism of strength" of Dix³² as a reader of Nietzsche: "the courage . . . to say Yes,"³³ "this does not mean Yes to imperialist wars, but to a fate, which under the circumstances approaches him and in which he has to prove himself. The extraordinary situations present man at his best and also in his depravity; in such moments man shows himself in all his possibilities."³⁴ This Yes demanded of Dix an aesthetic of horror going far beyond his expressionist beginnings, taking up Dada's artistry of montages. In 1919, he inscribed onto his skull the symbol of the life wheel inspired by Dada around which circulated quotations drawn from the realms of Eros and death (fig. 63) along with the montages of bodies and artificial limbs of his cripples. These montages were a tragic Dionysian avowal of the ugliness of life and mirrored at the same time, the interaction of the contradictory forces of the grotesque — of fear and irony, sublime and comic. In the diametric execution of the works themselves — in the materials that were reproduced and in the topics that were painted, in which the artist now was acting as an engineer, now as a traditional painter — these montages (fig. 60) were characterized by the polar tension between an increasingly mechanized humanity and the resistance of organic life to this mechanization. Dix thus produced the illusion that the artificial limbs were alive, and, as their inventor, he gave them a carnivalesque choreography while he also dissected the remains of the organic body as a painting artist. In both roles he blended the polar forces into a shocking work of hybridity. Behind the grotesque staging of the artificial limbs lurked the horror of the war.

In the works by Schlichter,³⁵ Hubbuch, and Scholz the principle of simultaneity was almost exclusively reserved for drawings, watercolors, and oil paintings. While Schlichter compiled scenes of excessive intoxication, in which the subject was murder and manslaughter, revolution and revenge, and while only in some of the montages — as in *Phänomen-Werke* (Phenomenon-Works; fig. 152) and *Tumult in Filmstadt* (Riot in Film City, fig. 153) — he was showing the beginnings of simultaneous quotations, Hubbuch³⁶ took up the simultaneous principle as a stimulation for his graphic works in which he combined emotionally charged urban and interior scenes (fig. 140). Scholz, still bound

to the prismatic deregulation of expressionism, was only stimulated by the metamechanical phase of Dada. He placed his satirically caricatured social specimens of the Weimar Republic into metamechanical scenes — capitalists, whores, politicians, clergymen, farmers — assigning to them material quotations in the style of Grosz (fig. 158). Only Griebel³⁷ created simultaneous montages with Dadaist material quotations (fig. 73).

In this scenic, simultaneous procedure aggression and matter-of-factness, emotion and resistance were overlapping. In the polar oppositions of the simultaneous experience of their works and montages, these artists from smaller cities like Karlsruhe, Dresden, and Dusseldorf saw the mutual conditioning of the impersonality of urban life and the eccentricity of the senses.

Metamechanics

Dada's metamechanic turn was embedded in the disintegrating process of the montage itself. The destructive process of the montage as symbolic form ultimately shifted into action, seemingly fulfilling the Dadaist conception of seeing art anew "in the perspective of life"; however, the destruction of the traditional "masterwork" did not result in its end. On the contrary, the outcome was a new conception, which by its greatest reduction countered the chaotic complexity of the actionist element in the montage. This conception was characterized entirely by the diagrammatic mode, by drafts and schematizations, exclusively taking representations of functionality as a starting point but fully objecting to any functionalistic dogmatism. As a last consequence, the "metamechanic construction" was a heuristic means of the Dadaist play, indicating an open generative process in planning, favoring a concept that now saw science "in the perspective of art." It introduced a process of revaluation, confronting the *Monteur* (artist of ecstatic montages) with the new work of the *Konstrukteur* (constructor). He was the enlightened specimen, representing "American brightness" (Hausmann), freed of the "dark" internalizations of Christian beliefs and expressionist tragedy: he was *sachlich* (functional), impersonal, skeptical, and severe. As *Tatlin* (fig. 109), as *Neuer Mensch* (New Man, fig. 94), as *Ingenieure* (Engineers, fig. 110), he claimed a collective spirit, emancipating himself from capitalist limitations to the utopian visions of a communist society while at the same time wanting to use technology for a new creative American way of life, which would have freed itself from the political-destructive utilization of technology. The stereometrically abstract regularity of metamechanics was characterized by the *Manichino*, by the automaton, by geometry, the technically exact construction, the archi-tectonic principle. The Dadaist constructor with his sharp intellect was able to recognize and visualize the never changing rules within the chaotic external forms. He revealed functional connections and dis-

closed mechanisms surrendering life to the repressive culture of the rationality of capital, economy, politics, technology, to militarist drill, and subservient spirit.

He was able to interpret the simultaneous appearances negatively and positively, on the one hand rendering them as blown-up nothings or as vain abundance, on the other as the most condensing "experience of all relations" resulting in a new abstract concentration, in vital simplicity and lively elementary ideas. With the great ambition to "master chaos"³⁸ the new Dada Apollo launched into forming an alliance with the rigor and strength of rationality, which was to lead to a new relation between the nature and the appearance of things, contrary to the misusing one-sidedness of the mind. According to Nietzsche, "the logical and geometrical simplification [is] a result of an increased strength"³⁹ — is the highest "concentration" of vital forces into a new style.⁴⁰ The development of Greek culture from the Dionysian to the Apollinian and the transition into a scientific, technological era in the nineteenth century gave Nietzsche reason to remark that so far the "seriousness of inventing symbols and forms" had changed to include the "appeal of simpler form," even if it at first seemed "uglier" because of its "spirituality."⁴¹

The metamechanical constructions have to be seen in the context of a contemporary process of revaluation, taking place in the avant-garde movements of the time under the influence of a mechanization affecting all areas of life. In Holland after 1920 van Doesburg promoted his "will to style" of the machine as a "phenomenon of exemplary spiritual discipline."⁴² The influence of *pittura metafisica* was just as strong. Carlo Carrà had also made a sudden break with the principle of simultaneity in collage-representation. With these influences and from their specifically Dadaist concept of polarity, the Dadaists developed their metamechanical aesthetic. The exploding eccentricity of the montages transformed into a concentration of forces which as abstraction revealed a new qualitative aesthetic leap. Not the action-orientedness of the cut but the rigid line of rationality characterized the new metamechanical constructions. The simultaneity of the quotations was pushed aside by clearly positioned images. In the place of simultaneous infinity the narrowness of space and immeasurable, multifocal depth emerged. Contrary to the exploding perspectives of the quotations, cubic, lucid, architectural spaces structured the pictorial works. The functioning automaton and the senseless *manichino* took the place of satirical caricatures, grotesque fragmentation, and individual distorted physiognomy of the photographic citations of people. The ugly beer-bellied German became a functionary of the system and was stylized into a mechanic subject of a rationalized and bureaucratized society. The reproductive ability of the photographs corresponded to the standardization of the figures and to the utmost reduction and economy of the stereometrical forms. The geometrical tools of the spatial constructions were put in the place of the real-material of the montages. While the montages of photo-

graphs and text, like the real-materials, as a rule simultaneously and loudly presented themselves as actionism, a contemplative silence emerged from the metamechanical constructions. The open structure of expression and the processual character of the montages changed into structural and abstract standardization. Emptiness, that in the beginning of Dada had demanded an abundance of material, again gained acceptance in the compositions and now attained poetic validity. The space-orientedness of the metamechanical constructions at the same time engendered a new *Denkraum* (realm for contemplation, Warburg), changing the *vita activa* of the montages into a *vita contemplativa*. Here, in these new realms, the "architecture for the perceptive" in Nietzsche's sense was created as a counter-image to urban dissipation.

There is and probably will be a need to perceive what our great cities lack above all: still, wide, extensive places of reflection . . . buildings and locations that express as a whole the sublimity of stepping aside to take thought for oneself. The time is past when the Church possessed the monopoly of contemplation . . . We want to have ourselves translated into stones and plants; we want to have ourselves to stroll in, when we take a turn in those porticoes and gardens.⁴³

In this new interpretation, influenced by Nietzsche, we can find the fundamental proximity between Dada and *pittura metafisica*. But despite these influences, the difference also has to be mentioned. Its rational constructs were brightening up the "glowing sunset of culture" (Nietzsche) once more, allowing in the uncanny sublimity of its *manichini* and architectures to penetrate melancholically the longing for the myth of antiquity. They showed a pessimistically rigid perspective that, according to Spengler's morphology of culture, emerges when civilization has completely taken over culture. The Dadaists, however, did not succumb melancholically to this myth of decline; they distanced themselves from it with strength and ironical matter-of-factness.

The Mechanical Head (The Spirit of Our Age) (fig. 113) of Hausmann gives a Dadaist answer, neither melancholic, like the *pittura metafisica*, nor abstractly functioning like the constructivist works. Its skepticism saves it from being too obvious; its spirit resembles the "meta irony" of Duchamp vis-à-vis too great a belief in science and rationality. The instruments, artifacts, and means of the *Mechanical Head* may remind us of the demand for a "dry," aesthetically indifferent production, only to be found in an alliance between art and science — Dadaist as it were — like a mechano-player without goal or purpose, like, for example, the *Diabolospieler* (fig. 95). For him circumstances keep moving, and his room to maneuver has to be balanced out time and time again. The new "classicism" of the metamechanical constructions does not appear rigidly, following a set pattern. The diagrams and cuts allow function to

be conceived anew without giving it a final form. In 1913 Duchamp was questioning the original platinum chronometer, which was kept in the *Bureau International pour Mésurage et Poids* (International Office for Measurement and Weights) in Sèvres near Paris, with the ready-made *Trois Stoppages Étalon* and introduced chance as a new standard.⁴⁴

Typical as well for Dada became mixed forms, tensions between the figure-elements of caricatures and the abstractions of the environment, between materials and schematizations, photographic quotations and the architectonic principle, mimetic representation and cut. Dada in these medially and semantically hybrid collisions balanced a process of Dionysian-Apollinian tension: "This means: to break the will to the enormous, multiplicity, unknown, horrible with a will to measurement, simplicity, fitting into rules, and terminology."⁴⁵

The Apollinian element in the metamechanical constructions is infiltrated by the Dionysian; the ground is trembling, a threatening uneasiness remains. The spirit of the constructor invents machines with which he can speed up the decline of culture — for example the "big mousetrap," into which "he wants to direct the Occident very quietly and unnoticed, only waiting for the door to slam shut."⁴⁶ In "Cabaret Mankind" Hausmann shows the senseless "mechanism of the soul" with the help of a machine:

You get a short, convincing example of your own inner expenditures, your fight. Then a whistle sounds, and with huge thumps, crackling, and moaning, sending out sparks the motorcyclist zooms off, the punching-machine pounds, the main newel-lathe buzzes and crunches as the two mechanics are working on them fiercely. The audience has to see clearly that this whole mess is for nothing, that all of this rattling and all the whole bustling around are completely meaningless!! — After three minutes a signaling whistle sounds, everything stops; the hairdryer starts its activity and blows the ten thousand little notes with the text "Soul!" into the audience. Those who still have not grasped that humanity is really like this, nothing, an idle nonsense.⁴⁷

Huelsenbeck's children's ratchet produced a provokingly mechanical sound on stage, which drowned out everything. For the *World-Dada's* activity in the role as nihilist Hausmann also invented a mechanic metaphor: "Like a big electric steam-roller the movement Dada he created laid itself down on the protruding gothic, onto the painful Dark Ages of the German soul."⁴⁸

The metamechanical constructions in their ironic ambivalence did not leave Dada's terrain, even though they were already pointing ahead into developments of *Neue Sachlichkeit* (New Objectivity), surrealism, and constructivism.

The Dada-Fair — The Occident in the "Mousetrap"

The Dada-Fair as a complex total work of destruction and as a revolt of the "self-creators" and "self-lawgivers" (Nietzsche) was characterized by the attempt to bring about an abysmal downfall of the Christian heritage, to celebrate America as the vital future, to speed up the revolution of the proletariat, to implement the social-erotic revolt as an anti-authoritarian experience in order to destroy the cultural superstructure of metaphysics, idealism, and ethics, to reduce the militarist and monarchist subjected spirit to absurdity, and to realize the new "anthropogenesis of dissonance." The *facies hippocratica* of a society in decline was seized by the various new techno-political dimensions: by the revolutionary change in the perception of time; by the increasing interconnectedness of space via the speed of the new means of transport; by the hectic circulation of goods, workforce, and money; by urbanity as a large, heterogeneously mixed fabric; and by the new realities of media and electrically charged energies. These phenomena created the unstable simultaneity of the rooms of the Dada-Fair, the mobility, breaks, and shocks of this production. The principle of montage took hold of the smallest detail of quotation and language, took apart its elements and put them back together according to new rules, and took hold of the big projects like *Deutschlands Größe und Untergang* (Germany's Greatness and Decline) by Baader (fig. 47). The skeptical "Yes to the Gigantic Nonsense of the World" (Grosz) drove the rebellious motor of the fair onward.

The exhibition shook up all established forms of art and constructively destroyed them in order to justify life in its tragic-Dionysian reality: cruel, brutal, deforming, revolutionary, dance-like, contradictory. The visitor to the fair was challenged by destruction and invention of images, the activating method was provoking, working just as much with transitions as with collisions. With the help of the media equivalence used — finished and unfinished works, originals and reproductions, low and high art — perception was constantly kept alert for further horizons of association.

The Dada-Fair attempted to break up the class of the bourgeois visitors and to win a new audience. Its open concept was to move the young democracy to self-criticism. Their responsibility, their curiosity, their interest, their pain, and their feelings were not to be taken away from the people by an imperative and self-elevating art.

Dada was politicizing the Dionysian world judgment; the contemporary citizen, modeled as the capitalist, the educated bourgeois, the general, and the nationalist soldier, was just as short-lived as he was in the model of the priest, the philistine, the artist who was still basing his aesthetic on ideals, morality, or metaphysics. Dada implemented a new relationship of humanity and world in this all-encompassing event of the fair by viewing art "in the perspective of life" and science "in the per-

Chapter 7

1. Nietzsche, *Nachgelassene Fragmente 1884–1885* (Unpublished Fragments), 11, 33.
2. See chapter 1.
3. Nietzsche, *Also sprach Zarathustra* (Thus Spoke Zarathustra), 4, 146.
4. See Hausmann, "Dada ist mehr als Dada," 44f., 42.
5. Hausmann, "Synthetisches Cino," 28.
6. Nietzsche, *Also sprach Zarathustra* (Thus Spoke Zarathustra), 289.
7. Huelsenbeck, *Dada Almanach* 40; Hausmann, "Dada ist mehr als Dada," 45.
8. Hausmann, "PREsentismus," 138.
9. Hausmann, "Dada ist mehr als Dada," 44.
10. Huelsenbeck, *En avant dada*, 21f.
11. Nietzsche, *Nachgelassene Schriften, 1869–1874* (Unpublished Writings), 7, 166.
12. Grosz, *Briefe*. Letter to Otto Schmalhausen, April 22, 1918, 62.
13. Nietzsche, *Über Wahrheit und Lüge im außermoralischen Sinne* (On Truth and Lies in a Non-moral Sense), 1, 888.
14. Hausmann, *Am Anfang*, 16.
15. Hausmann, "Fotomontage," 61f.
16. Hausmann, "Synthetisches Cino," 27.
17. Hausmann, "Seelenautomobil," in *Der Dada* 3, 8.
18. Hausmann, "Die neue Kunst," col. 281.
19. Hausmann, "Objektive Betrachtung der Rolle des Dadaismus" (Objective View of the Role of Dadaism), in *Der Kunsttopf*, ed. Raoul Hausmann, vol. 1, no. 4, Berlin, 1920, 62.
20. Hausmann, "Ich kann meine Gedanken, meine Überzeugungen, meine Erkenntnisse nicht beweisen" (I cannot prove my thoughts, my convictions, my insights), Prerow or Berlin 1922, in Hausmann, *Scharfrichter*, 176.
21. Hausmann, "Kabarett zum Menschen" (Cabaret Mankind), in *Schall und Rauch*, ed. Heinz Herald, vol. 1, no. 3, Berlin, February 1920, 1.
22. Nietzsche, *Jenseits von Gut und Böse* (Beyond Good and Evil), 5, 157 (trans. Walter Kaufmann, in *Basic Writings of Nietzsche* [New York: The Modern Library, 1992], 340).
23. Baader, "Dada-Spiel" in *Der Dada*, 3.
24. Huelsenbeck, *Dada siegt!* (Dada Triumphs!) (Berlin: Der Malik Verlag, 1920), 21; see Bergius, *Das Lachen Dadas*, 100ff.; Karin Füllner, *Texte und Aktionen eines Dadaisten* (Heidelberg: Carl Winter, 1983).
25. Huelsenbeck: Flüsse, in *Phantastische Gebete* (1917), zit. nach Hans J. Kleinschmidt, Introduction, in *Memoirs of a Dada Drummer* by Huelsenbeck (New York: The Viking Press 1974), XXXIX:

Aus den gefleckten Tuben strömen die Flüsse in die Schatten der lebendigen Bäume Papageien und Aasgeier fallen von den Zweigen immer auf den Grund Bastmatten sind die Wände des Himmels und aus den Wolken kommen die großen Fallschirme der Magier Larven von Wolkenhaut haben sich die Türme vor die blindenen Augen gebunden O ihr Flüsse unter der ponte dei sopiri fanget ihr auf Lungen und Lebern und abgeschnittenen Hälse In der Hudsonbay aber flog die Sirene oder ein Vogel Greif oder ein Menschenweibchen von neuestem Typus mit eurer Hand greift ihr in die Taschen der Regierungsräte die voll sind von Pensionen allerhand gutem Willen und schönen Leberwürsten was haben wir alles getan vor euch wie haben wir alle gebetet vom Skorpionstich schillet der Hintern den heiligen Sängern und Ben Abka der Hohepriester wälzt sich im Mist . . .
26. Huelsenbeck, *Dr. Billig am Ende* (Dr. Billig Finished) (Munich: Erich Reiss, 1921; Wolke, 1984), 77f.
27. Mehring, "berlin simultan," in *Dada Almanach*, 45ff.:

Im Autodreß ein self-made gent!
 Passage frei! Der Praesident!
 Die Heilsarmee
 Stürmt das Café!
 Ein Jeistprolet verreckt im Dreck
 Ein girl winkt mit dem Schottenband
 Ein Kerl feilscht am Kokottenstand
 Her mit'm Scheck
 Schiebung mit Speck
 Is alles schnuppe!
 Komm süße Puppe!
 Ob Keilerei
 Jeknutsch'
 eins zwei drei
 Rrrutsch
 mir den Puckel lang
 Puckel lang
 Der Berolina
 Kutsch auf dem Schuckelstrang
 "Jroße Ballina"
 Berlin Berlin

28. Mehring, *Das Ketzerbrevier* (The Heretics' Guide) (Munich: Erich Reiss, 1921), 31.
29. Karl Riha, *Moritat, Song, Bänkelsang* (Göttingen: Sachse und Pohl, 1965).
30. Mehring, *Das politische Cabaret* (Dresden: Rudolf Kaemmerer, 1920).
31. Kurt Tucholsky, "Das neue Lied," in *Gesammelte Werke*, ed. Fritz J. Raddatz and Mary Gerold-Tucholsky, vol. I (Hamburg: Rowohlt, 1969), 786.
32. See Bergius, *Das Lachen Dadas*, chap. "Dix," 246ff.
33. Otto Dix, *Kriegstagebuch 1915-16*, 246.
34. Ibid.
35. See Bergius, *Das Lachen Dadas*, chap. "Rudolf Schlichter," 260ff.
36. Ibid., chap. "Karl Hubbuch," 274ff.
37. Ibid., chap. "Otto Griebel," 254ff.
38. Nietzsche, *Nachgelassene Schriften 1887-1889* (Unpublished Writings), 13, 247.
39. Ibid., 294.
40. Ibid., 240.
41. Nietzsche, *Menschliches, Allzumenschliches* (Human, All Too Human), 2, 26.
42. Theo van Doesburg, "Wille zum Stil," in *De Stijl. International maanblad voor nieuwe kunst, wetenschap en kultur*, ed. Theo van Doesburg, vol. 5, no. 3 (Weimar, Leiden, and Antwerp, March 1922), 34.
43. Nietzsche, *Die fröhliche Wissenschaft* (The Gay Science), 3, 524f.; see Tilmann Buddensieg, "Architecture as Empty Form: Nietzsche and the Art of Building," in *Nietzsche and "An Architecture of our Minds"*, ed. Alexandre Kostka and Irving Wolfarth (Issues and Debates. Getty Research Insitute for the History of Art and the Humanities 1999), 259-84.
44. Marcel Duchamp, *Trois Stoppages Étalon*, Paris 1913-14. Assemblage in a wooden box: three threads of 1 m. length glued onto a canvas and assembled on a strip of glass, each 125.4 x 18.4 cm. Added to that are three wooden stencils to draw the uneven lengths. The Museum of Modern Art, New York (Kathrine S. Dreier Foundation). Figure in Herbert Molderings, *Marcel Duchamp. Parawissenschaft, das Ephemere und der Skeptizismus*, 39.
45. Nietzsche, *Nachgelassene Schriften 1887-1889* (Unpublished Writings), 13, 225.
46. Hausmann, "Immer an der Wand lang, immer an der Wand lang. Manifest von Dadas Tod in Berlin" (Probably Berlin 1921), in Hausmann, *Scharfrichter*, 117.
47. Hausmann, "Kabarett zum Menschen," n. 21.

48. Hausmann, "Immer an der Wand lang, immer an der Wand lang," n. 45, 120.
49. Tzara, "Conférence sur Dada," in *Œuvres Complètes 1912-1924*, vol. 1 (Paris: Flammarion 1975), 424.