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"JOIN DADA!"

ASPECTS OF DADA'S RECEPTION SINCE THE LATE 1950S

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I thank you for your invitation and I am delighted to talk to you in the context of this
exhibition, which would also have made sense in Germany. The last one took place in 1994
and presented above all the Dada collection of the Kunsthaus Zürich. (1)

When we now examine some aspects of Dada's reception since the late 1950s, let us focus on
two dada exhibitions: 1958 in Düsseldorf and 1977 in Berlin. They were the most important
international Dada retrospectives in Germany since the "First International Dada Fair" of the
Berlin Dadaists in 1920 (- beside one exhibition in 1966 which showed only documents.(2))

If "Dada. Documents of a Movement"(3) at Düsseldorf stood in the context of Neo-Dada,
"Dada in Europe. Documents and Works"(4) was integrated into the larger "Tendencies of
the Twenties" project as the 15th exhibition of the European Council in Berlin.(5). As the
Cover of the Exhibition Catalogue of the "Tendencies of the Twenties" (1977) (Fig. 1) shows
in addition to Dada, sections on Surrealism/New Objectivity, Constructivism and
Architecture of the Twenties were also included. It was a very successful exhibition, by which
Berlin capitalized in particular on the most exciting chapter in its history - the "Roaring
Twenties".

INTRODUCTION - DADA'S COMPLEXITY

First of all - let us look back to dada's own intentions for "Representing Dada" provokes
the question: how can one represent dada for which the main interest was to destroy
representational categories of art. If we reflect now on the concept of Dada, we recognize
these intentions in an ambivalence of destruction and creation.

The original Dada exhibitions were presented in the manner of "negative Gesamtkunstwerke"
(O. Marquard)(6) - as grotesque counter-images of the humanistic highlights of European
culture - "the Kunst- und Wunderkammern". Aesthetics could no longer be based on ideals,
morality, and metaphysics. For example "The First International Dada Fair" (1920)(7)(Fig.2)

These exhibitions demonstrated the two great focal points of the Dada revolt: To experience art from the perspective of modern life and to experience science and technological progress from the critical perspective of art.

"Free for the demands of the time" (8) - the dadaist - here Raoul Hausmann in a graphic montage (Fig. 3) from my 1989 publication "The Laughter of Dada" (9) (Fig. 4) made his mind and body fit for the match against his century. That meant confronting the catastrophes and turbulences of the time during and after World War I- the cultural breakdown of European society just as much as the course of raging industrial progress. "Profoundly shaken to the very foundations of thinking and feeling", yet at the same time stoic and "untouched" - as Huelsenbeck described it (10) - ,the dadaist presented himself as a dandy with strategies of scepticism, irony, elasticity and aggressive hot and coldness.(Fig. 5) Always in the tension of a dynamic "balance of contradictions" (Hausmann) the Dadaist opened art on the one hand to chaotic and destructive abysses and invented on the other hand adequate structures. The aesthetic experience of destruction and creation threw light on the productive breaks initiated by Dada : the breaks of multimateriality, polyvalance, multifocality, relativity, fragment, chance, process and the ephemeral. The ambivalence of Dada - also defined as a dynamic "creative indifference" by the Berlin Dada- Philosopher Salomo Friedlaender (11) - was as an essential thread running through the international movement.

The open venture of Dada set out the artist and the public as well in a ship on the high seas, abandoned to the ups and downs of the waves of contemporary processes, in constant danger of loosing its equilibrium. The traditionally static relationship between producer, work of art and reception - this mainroot to which art of the 19th century adhered - was to be undermined by deception and disillusionment, by irritation and provocation.Dada`s mission was to have no mission.

"Join Dada" - this dadaistic sticker was a sign of parody within the dada-play between "Everything" and "Nothing". Dada was invented for the first time in the avantgarde as a successfull art-brandname to scandalize the public.The Dadaists enjoyed the contradiction : responding ironically to advertising brandnames as an economic phenomenon - also in the function of an "advertising society " (Fig. 6)- and planning at the same time to disappoint the public`s expectations and disrupt the art-market. Society was to be fought with its own weapons. Dada forced a cultural turn by blasting the traditional categories and genres of the arts. Borders were torn down not only among the different arts but also between High and Low. These experiences were perceptible in the changing definition of the functions and roles of the arts and artists and especially in the new mobilization of the public.

The complexity of Dada has been comprehensively investigated in detail in the 10 volume series on Dada research, which has been edited by Stephen Foster since 1996.(12) The Dada methods of making a public impact and its echo in the press have been examined in particular in "Dada and the Press"(2004)(13)(Fig. 7) in the nineth volume of the Dada Series edited by Harriet Watts. These aspects must be considered an essential focal point of the revolt, if we wish to grasp the complex concept of Dada and if we wish to begin a multilayered dialog about its decisive innovations.

Let us now look at the following exhibitions.

DADA IN DÜSSELDORF 1958

The exhibition of 1958 in the Kunstverein in Düsseldorf (September 5 - October 19 1958), conceived by the curators Ewald Rathke and Karl-Heinz Hering, was still intent upon

transmitting something of Dada's provocatively disturbing atmosphere by choosing an improvisational mode of presentation.(14)(Fig. 8 and 9) The artworks were mounted on pannels covered with burlap and arranged on scaffolding. Enlarged photographs - for example - those of the Spiegelgasse from Zürich's Cabaret Voltaire (here some dadaist on the vernissage : Höch, Richter, Man Ray and her wives) - recalled the multi-media tendencies of Dada. The curators of the exhibition spurred enthusiasm for dada with publicity stunts in the streets. As postwar German society in the 1950s sunk into a lethargy of prosperity and repression of its recent past, it was necessary first to capture public attention through flyers announcing "Dada is coming" (Fig. 10).

In addition, the curators had to respond to the minister of culture's rejection of dada. He had denounced Dada as "one of the most nasty expressions of human and German existence" (15)- as was the spirit of conservative reception at the time. This backdrop explains Rathke's and Hering's intent to make a cultural and art-political "impact on the future"(16) - as they called it. With over 539 works and documents, they attempted to define for Dada an independent role and significance within the history of the avantgarde - a position which would underscore the still active spirit of Dada in the present.

The organization of the exhibition's content nevertheless still revolved around a traditional representational understanding of Dadaism. That is, the model of Dada Centers: Dada Zürich, Dada Paris, Dada Berlin, Dada New York etc. This was first inspired by essays from George Hugnet in the beginning of 1930's (1932/34) (17). His influence was very effective : not only on the first installation of the Dada movement in "Fantastic Art, Dada, and Surrealism" by Alfred H. Barr in 1936/37 - as it was recently realized by Adrian Sudhalter-, but also on the following Dada retrospectives by Sidney Janis in 1953 (18) and the French retrospective in the Gallery "De l'Insitut" in Paris in 1956 (19). This model has engraved itself into the history of international Dada-reception up to the present - much more so than the alternate reigning mode of representing Dada in the context of Surrealism, which was also introduced by Alfred H. Barr in 1936/37 and continued by William Rubin in 1968 as well as by Dawn Ades in 1978.(20) But let us also remember in this context the merits of the "Société Anonyme" founded by Katherine S. Dreier together with Duchamp and Man Ray, who kept works of the Dadaists alive already starting in 1920.

Whereas the model Dada-Surrealism did not consider the political aspects of Dada, the concentration on Dada centers posed at least one problem: the revolutionary breaks that connected the Dadaists as an international movement were not emphasized enough. We will see that the Berlin exhibition of 1977 was able to consider the heterogeneous local and individual characteristics of the movement as well as the international innovations of the revolt by making reference to the three creative principles of Dada: those of the collages, photomontages and Mechano-Dada-works.

The focus on Dada-Centers in the Düsseldorf-exhibition was further highlighted by the presence of some of the original Dadaists - as we have already seen.(Fig. 11 and 12) (Höch, Richter, Man Ray between Schwitters' "Construction for Fancy Ladies"(1919) and Duchamp's "Bicycle Wheel") The Dadaists were encouraged by the curators to take part in the preparation of the catalogue by contributing their own texts, which then mostly served as introductions to the individual centers. Tellingly, Hannah Höch, as one of the few women among the Dada-artists, was not asked to write a text at that time.

There would be much to say about the Post-Dada engagement and critique of the original Dadaists (21), given that most of them were sceptical about a revival of Dada : In their eyes art had to be shattered by Dada, not to be expanded in a Neo-Dada era - so Hausmann (22).

Max Ernst insisted that Dada as an exploded bomb was not to be glued back together again. (23) Grosz on the other hand reverted to his dadaistic roots in his American exile to liberate himself from his desperate Second World War self-image as the "painter of the hole" (1947)(24)(Fig. 13) He invented himself in a photomontage as a neodadaistic "Clown and Pin Up Girl"(1957)(25)(Fig. 14) attracted by the bustle of New York as "a great carnival shooting booth"(26) - as he liked to perceive it. He also promoted already starting in 1948 young artists with alternative concepts - for example Andy Warhol with his ironic work that seems to ridicule Hitler as a media event: "The Broad Gave Me My Face. But I Can Pick My own Nose" (1948/49)(27) (Fig.15) shown in the competition of the Art Association in Pittsburg. Some of the old Dadaists, for example Duchamp and Richter, resisted neither the Dada-Revival nor the Neo-Dada-movement - in spite of their own reservations .(28)

DADA AND NEODADA

Undoubtedly - the first international Dada exhibitions provided a provocative new creative concept for a Neo-Dada-Movement of intermedia projects and happenings with music, dance, theater, poetry, visual arts, video and film. Due to the differing tendencies of Dada reception, these projects could not be satisfactorily encompassed within the term of Neodada. Pop, Nouveau Realisme and Fluxus opened up new avenues in opposition to Abstract Expressionism, Tachism and Informel Art.

If we look to Düsseldorf, Radtke`s appeal to Dada`s "impact on the future" was probably also influenced by the English activities around Richard Hamilton and the Group of Independents, who organized the first Pop Art exhibition "This is Tomorrow" in 1956 at the Institute of Contemporary Art in London. Tearing down the barriers between High and Low through recourse to American advertising signalled the start of Pop Art. The photomontage of Richard Hamilton: "Just what is it that makes today`s home so different, so appealing?" (1956)(29) became an icon of Neo-Dada (Fig. 16)

Indeed, the Dada exhibition of Düsseldorf ignited reception in Germany and dealt "a death blow to the escapism of German Informal Art" (30). The young generation of artists were interested in a new subversive revolt of art - like Sigmar Polke, Gerhard Richter, Nam June Paik, Joseph Beuys, Wolf Vostell, also Jörg Immendorf and later Martin Kippenberger.(31) The reception of Dada became integral to the beginnings of the protest culture of the 1960s. Wolf Vostell`s reminiscence in 1975 is exemplary of this: "In post-war Europe almost nothing at all was communicated or discussed about Dada. A decisive turning point was the Dada retrospective in Düsseldorf in 1958. For the first time I could see in real life the beginnings of my own artistic conceptions in an earlier art movement. Art as a life principle. Art as a model for the stance that one can assume, initially a critical examination of behaviour, the simultaneous exercise of critique and the `fantasia au pouvoir`! Social awareness as an object of art. The strengthening of life processes through processes of art. A brilliant art movement".(32)

How Wolf Vostell transformed Dada`s influence can be seen in his installation created around the end of the 1950s: "Black Room" with three assemblages: "Treblinka" (Fig. 17), "Auschwitz Spotlight 568" (Fig. 18) and "German Perspective". Vostell "de-collages" (so his definition) the objects out of their context in order to collage them back into a new art object and to connect it radically with historically stigmatized names such as Auschwitz and Treblinka. It seems that, for the first time following the Second World War, the aesthetic

paradigm change inspired by Dada made it possible for artists to take a stance in response to Adorno, who questioned the possibility of producing art after Auschwitz.(33)

Fluxus transformed Dada into an active art-political aesthetic experience. That's why the Fluxus artists Vostell as well as Beuys protested against the one-sided glorification of Duchamp as the only prototype of 1960s Dada-reception (34), for example as expressed by *Homages à Duchamp* by Spoerri (35), Rauschenberg (36), Jasper Johns (37) and Tinguely (38) (Fig. 19). In contrast to these Neo-Dada artists, the Fluxus artists intended to commit patricide with their critical 1964 installation "The silence of Duchamp is overvalued"(39) (Fig. 20) - a response to Duchamp's stance of hermetic rejection. Presenting his chair smeared with fat in 1963, Beuys already imagined himself taking over Duchamp's throne and wrote as a birthday entry in his diary: "On 12.5.1963, Marcel Duchamp fell onto his sword."(40)

What can be ascertained is that Dada and Neo-Dada were represented in terms of an alternating, reciprocal exchange starting in the late 1950s. Let us examine from this viewpoint the chronology of Dada and Neo-Dada exhibitions in a list that in no way claims to be complete.(The + cross designates Dada, and the other sign Neo-Dada) (Fig. 21 and 22). We can observe here how the progressive increase in exhibitions on Dada and Neo-Dada reached its culmination in the 1960's, whereby it is hard to say whether the reception of Dada influenced that of Neo-Dada or the other way round.(41)

THE INTERNATIONAL DADA EXHIBITION IN BERLIN 1977

Replete with these histories of reception, the Dada exhibition of 1977 in Berlin entered the arena as the third section of the European Council exhibition "Tendencies of the Twenties" (August 14 through October 6, 1977). Eberhard Roters, the director of the Berlin Gallery, whose main interest was Dada (42), and I as an art historian writing her dissertation on Berlin Dada (43), organized the exhibition.(Fig. 23 and 24)

Dada had in the 1970s advanced to a position of established importance within the tradition of the classical modern; the Neodadaists, Pop, Fluxus and Nouveau Réalisme were established as well. The ironical, contradictory spirit of Dada seemed to have worn itself down and to have made room for more archival postmodern projects - for example in the search for traces of art as anthropology and as fictive science. There began a critical revision of Modernism, based post-modernly in the future of the past. In 1973 Eduard Beaucamp spoke already about a "Dilemma of the Avantgarde".(44) These conditions, counterproductive for the reception of Dada in the contemporary art scene at the time, did not hinder the fact that the movement made its way as an art-historical phenomenon more and more into scientific research.(45) At the same time, new paradigm changes made their way into these investigations - complex sociological approaches, culture and media-historical analyses, poststructuralist as well as feminist revisions. Not to be underestimated were also the literary-historical investigations of Dada.

In the catalogue it was now not the Dadaists but instead important Dada researchers who wrote about Dada. So the catalogue marked a high point in the investigation of the Dada movement and became a standard handbook which was unfortunately not translated into English. Roters and I put together an exhibition concept and a catalogue of 710 works and documents from approximately 50 participating international artists. Not only was the Dada-topography extended to cover centers in Eastern Europe, in Holland, Belgium, Italy, Spain

and South America, but also the main themes of the exhibition were newly organized and discussed in a new light in the catalogue.

In the exhibition concept the Dada centers were only presented as historical documents in low vitrines. Our main innovations were to distinguish between three sections of the Dada principles: "Collage", "Photomontage", "Mechano-Dada" (46) and to present the Dandy, who invented Dada as the "Fool's game from Nothing." - as Hugo Ball said.(47)

This modern type of artist was given vital presence in the exhibition thanks to large photographs assembled into a gallery of Dada-portraits arranged on the back wall of the 1000 squaremeter hall of the Academy of the Arts . (Fig. 25 - 27) The dandy was to infuse the exhibition with his grotesque and ironic esprit dada and his artistic play was also pursued acoustically through sound poems, Dada nonsense and grotesque poems. Large-format photos of Dadapoems (Fig. 28) communicated oral pleasure visually and re-enacted the liberation of individual letters in a new graphic design.

We chose an unobtrusive architecture of moveable white exhibition walls (Fig. 29), which purely through their different structuring of the space in the room would indicate the three workgroups with their specific strategies and methods, poised between intoxication and asceticism.

The section on "Collage" was exhibited with a more labyrinth-like arrangement of the gallery walls, in a system which introduced order within a creative chaos . Kurt Schwitters' "Konstruktion für edle Frauen" (Construction for Fancy Ladies) (1919) (Fig. 30 and 31) was a main work of this section and showed Dada's and Merz's vital interest in experiencing art from the perspective of life and bridging the gap between art and reality. The principle of chance was also to dominate here - in graphic works as well as in the photogrammes (Fig. 32)

The participating artists were Arp, Baargeld, Delaunay-Terk with "robe-poème" and "poème rideau", Eluard, Evola, Golyscheff, Hausmann, Kassak, Man Ray, Moholy-Nagy, Schad, Schwitters, Taueber-Arp, Tzara.

Oversized photos of the "Merzbau" by Schwitters and also, for the first time, of Baader's 1920 Assemblage "Germany's Greatness and Downfall. The Great Plasto-Dio-Dada-Rama" (Fig. 33)

demonstrated the formative deconstructive tendency of Dada.

The section on "Photomontage" - with Hannah Höch's "Schnitt mit dem Küchenmesser Dada durch die letzte weimarer Bierbauchkulturepoche Deutschlands"(1920) (Cut with the Kitchen Knife of Dada Through the Last Epoch of Weimar Beer-Belly Culture in Germany) (Fig. 34) as the main work- was to create a more systematic, calculated effect - an impression which would make evident the photomontage's mode of contradicting its sources, that is, especially photographs from illustrated magazines. Photomontage was a response to the first pictorial turn in media history when the text in magazines was replaced by sensational photography. The oversized photo of "The First International Dada-Fair" in the center of this section (Fig. 35) conflated the apocalyptic end of the era with its dynamic metropolitan bustle. The satirical and grotesque intentions of Dada - also in aquarells and graphic works - was to demonstrate the political aspect of the movement. For this reason, the main emphasis was placed on the Berlin Dadaists and their friends. Participating artists were Dix, Griebel, Grosz, Hausmann, Hubbuch, Schlichter, Baader, Baargeld, Ernst, Höch, Moholy-Nagy, Scholz.

Documentary photographs above the walls made reference to the historical context - the catastrophes of the First World War, the political upheavels, the demonstration of 'war-cripples', the media-industry and the industrial revolution. (Views into the section of photomontage with documentary photographs of demonstrating 'war-cripples', and in the background a photograph of destroyed tanks in the fields of mud in the section on collage (Fig. 36))

The effect aimed at in the section on "Mechano-Dada" was more sober and puristic. Francis Picabia's *Parade amoureuse* 1917 (Fig. 37) represented the dadaistic advent of the machine and began its mechano-morphic play. For the first time in the avantgarde movement cross-sections of machines, diagrams, cartograms, patterns were discovered by Dada as scientific designs. The Dadaist as engineer of a new anaesthetic anatomy of the machine layed bare the purely functional, getting rid of any traditional forms. The "Great Glass". "La Mariée mise à nu par ses Célibataires même" of Duchamp (a reconstruction by Harald Szeemann) (Fig. 38) dominated this section. The photo shows only one half of the "bachelor machine" through which Duchamp's photographic portrait of himself as Rose Selavy was visible, underscoring the calculated ambiguity of his art.

(Two more views of the section on "Mechano Dada" with the "Bicycle Wheel" of Duchamp surrounded by works from Crotti and Ribemont-Dessaignes, at the right Breton in action (Fig. 39) and with Hausmann's "Mechanical Head" or "The Spirit of Our Time" in the context of Dada- works inspired by De Chirico's and Carra's "pittura metafisica" (Fig. 40).) These works showed how the Dadaist perceived science and technological progress from the critical and ironic perspective of art. Participating artists were Carra, Charchoune, De Chirico, Crotti, Delaunay-Terk, Depero, Duchamp, Ernst, Grosz, Hausmann, Höch, Joostens, Michel, Bergmann-Michel, Moholy-Nagy, Picabia, Man Ray, Ribemont-Dessaignes, Schlichter, Van Doesburg/I.K. Bonset.

With its minimal objects and sober techniques, the asceticism of this section represented a contrasting relationship to Dada's intoxication of material abundance in the collage and photomontage work. The great tensions between the different sections became obvious. The arrangement of the international Dada exhibition according to different groups of works rather than Dada-centers was new. Even if one were to regard the sections on "Collage" and "Photomontage" as a response to previous exhibitions and publications, especially in the 1960s (48) - the first exhibition on Collage took place at MoMA in 1948 - , the establishment of the "Mechano Dada" section was innovative. The earlier exhibitions "The machine" (1968) by Pontus Hulten and "Bachelor Machines" by Harald Szeemann (1975) made this section more accessible.(49)

DADA AND THE TENDENCIES OF THE TWENTIES

Although international Dada came to an end in about 1923 and was to lose its paradoxical and emphatic quality under the apparently stabilizing conditions in post-war Europe in the Twenties, the Dada-concept with its inherent polarity nevertheless continued to have an impact on the avantgarde-movements of Surrealism, New Objectivity, Constructivism and Architecture which were shown in the exhibition on the "Tendencies of the Twenties" in Berlin

As we have seen - there are two concepts of modernism which converged in Dada. The asynchronous, aleatorical, dissonant, destructive mode on the one hand, and the constructive, puristic, hermetic on the other.

In this convergence of different concepts - I see a new way of representing Dada and of looking at Dada's significance for the modern period.

In my investigation of "Montage und Metamechanik" (2000) (50) and "Dada triumphs" (Volume 5 of the Dada series from Foster) (2003) (51) I have developed the theme of this dynamic inter-relationship as a double strategy of modernism issuing from the context of Nietzsche's philosophy of art and life. Nietzsche introduced to modernity the reciprocal correspondence between the Dionysian and the Apollonian principle in order to create a vigorous culture of authenticity (52). That is to say the more rigid the cultural facade was, the more destructive the Dionysian impulses would have to become; the more dissonant culture was, the more constructive the Apollonian forces have to become. Whereas the collage of Dada stood primarily under the influence of the Dionysian principle, that is to say more within a vision of the chaos of life, the Mechano-Dada works found themselves in the proximity of the Apollonian principle - that is to say more within the artistic view of a "gay science". This constellation was not rigidly defined, but rather - and this is important - was interactive via mutual relationships which could also coincide with one another. In the chaos of the collage was also to be found the constructive discipline of an abstract structure, and in the clarity of Dada-mechanics energetic destabilizing impulses. Dada gave rise to a revolutionary relationship between aesthetic experiences of ratio and intuition, each of which should be immanent in the other.

In the Twenties this mutually defined "balance of contradictions" of Dada's polaristic concepts developed in opposition to their ambivalence into an exclusive "Either-Or" between the symbiosis of art and life in different multimedia-concepts and abstract tendencies, between the excentric subjectivity and the New Objectivity, between the utopia of tendential arts and the autonomy of art as politics.

In the wake of Dada the photomontage with its multiple layers evolved as an important avant-gardistic aesthetic experience in response to urban modernity - in the words of Brecht "to perceive simultaneously, or to abstract boldly, or to combine quickly". (53)

The Photomontage "The racing Reporter Egon Erwin Kisch" (1926) by Umbo (Otto Umbehr) (Fig. 41) demonstrated this "absolutely modern" type whose montages were inspired by the dynamic technological expansion of the body. "The International Exhibition of the Deutsche Werkbund: Film and Photo" (Stuttgart 1929) (54) and the exhibition "Photomontage" (Berlin 1931) (55) presented the avant-gardistic possibilities of this principle in different medias and concepts. Raoul Hausmann, who at the moment of Dada had written no manifesto concerning this Dada innovation, now penned for the first time an essay on this method (56). In 1935 Ernst Bloch singled out montage in "Heritage of This Period" (57) as a significant gain for art, literature and film - at this point, of course, before Weimar's demise in National Socialism. At the time he could not have known that the National Socialists would abuse the montage principle to turn it against the Dadaists in the exhibition of "Degenerate Art" (1937) (58) (Fig. 42)

In contrast to the activist and shattering impulses of the montages, Dada's tendency to the dry aesthetic of Mechano-Dada introduced contemplative impulses into those tendencies of the Twenties which intended to overcome Dada's grotesque destructive exposure of the Dionysian forces. The Dada works which were inspired by *pittura metafisica* - for example

"Untitled" by Grosz (1920) (Fig. 43)- served more to emphasize a new objectivity and construction of the image(59). For example Seiwert's "Workmen" (Fig. 44) - deindividualized as a utopian socialist collective in brilliant colours as well as an exploited anonymous mass in dark colours.

The ambivalent dadaistic linking of art and technology inspired the "Will to style" of the machine in Constructivism (Van Doesburg). The link between art and technology was no longer put into question ,instead it created a new dynamic functionalism and abstract order in art and architecture. Moreover, Dada's radical creation of a void in the Mechano-works probably also inspired a new aesthetic emptiness as a functionalist liberation from traditional iconography in the Twenties.(Fig. 45)

Surrealism transformed Dada's ambivalence into a "profane illumination" (Benjamin) oscillating between "agressivity and the sublime" - according to Breton (60). The cuts of the montages were often hermetically sealed off, indeed cooled down - as we see in the melancholic allegory of a modern fortuna in "La femme chancelante" (Woman Teetering)(1923) by Ernst.(Fig.46)

While for the first time in the Twenties the Dadaists embraced chance, ambivalence, polyvalence and relativity they developed a new relationship to the principle of a dynamic equilibrium , which constantly had to be maintained. This new allegory for art itself constituted a new creative sensibility and a critical understanding for the risks and challenges of modernity in the Twenties. Dada traced the artistic allegory of balance back to Nietzsche's dancing Zarathustra , who understood how to maintain himself on "thin wires" and even to dance along the abysses (61).

So - we can see that Dada invented a new elasticity and complexity within the modern while the pendulums of Dada's aesthetic experiences swung in a wide arc.

In his enlightening and comprehensive "Critique of Cynical Reason" (62) Peter Sloterdijk emphasized that the subversiveness of Dada as a Nietzsche inspired "Chaotology" was an effective souverane critical impulse in the fight against the inordinate link between political power and rationalization in the Twenties.

We can recognize that in the course of the Twenties those concepts that rejected the ambivalences of Dada by a "rappel à l'ordre" (demanded by Cocteau in 1926), implied the danger of repressing the dionysian revolt which Dada had just liberated . Only the artists who transformed the subversive ambivalences of Dada into new concepts and admitted irony as well as scepticism, were not inclined to an ideological aestheticism of the invincible New Man who monumentalized himself in the combination of art, rationalization and political power in fascist as well as in socialist tendencies starting in the 1930s.

In its offensive strategies , Dada gained a new reception in the context of an Nietzschean experimentalism of deconstruction - linking together a consciousness of conflict, of change and of multiplicity, above all, turning away from the ideas of a unified, stable, teleological architecture of minds. In this deconstructive sense Dada could be activated as a microbe, keeping its subversive and resistant character, ready to spread irritatingly at any moment . (63)

Footnotes

1. Dada. Eine internationale Bewegung 1916 - 1925 eds. Raimund Meyer and Hans Bolliger (München/Hannover/ Zürich: Clausen & Bosse 1993/94)
2. Dada 1916-1966: Documents of the International Dada Movement, Comentary by Hans Richter, Exhib. Cat. (Munich: Goethe-Institut, 1966)
3. Ewald Rathke (ed.), DADA. Dokumente einer Bewegung. Kunstverein für die Rheinlande und Westfalen. Kunsthalle Düsseldorf, 5. September – 19. Oktober 1958 (o.S.) und Karmeliterkloster Frankfurt (5. September - 19. Oktober)

Vgl. Ralf Burmeister, Dada 1958: Der Versuch, eine explodierte Bombe zu kitten, in: Pamela Kort (ed.), Grotesk!. 130 Jahre der Frechheit (München etc.: Prestel 2003), S. 148 – 154
4. Hanne Bergius and Eberhard Roters (eds), Dada in Europa. Werke und Dokumente. Tendenzen der Zwanziger Jahre . Teil Drei der 15. Europäischen Kunstausstellung unter den Auspizien des Europarates, 14. August – 16. Oktober 1977 : in der Akademie der Künste und 10. November bis 8. Januar 1977 in der Städtischen Galerie im Städelchen Kunstinstitut, Frankfurt am Main .(Berlin: Reimer 1977)
5. Stephan Waetzoldt und Verena Haas (eds.),Tendenzen der zwanziger Jahre. 15. Europäische Kunstausstellung unter den Auspizien des Europarates, (Berlin: Reimer 1977)
6. Odo Marquard: Gesamtkunstwerk und Identitätssystem,
In: Der Hang zum Gesamtkunstwerk. Europäische Utopien seit 1800, ed. Harald Szeemann,
(Frankfurt/M: Sauerlander, 1983)
7. Zur "Ersten Internationalen Dada-Messe", vgl. Hanne Bergius: Montage und Metamechanik. Dada Berlin – Artistik von Polaritäten(Berlin: Gebr.Mann Verlag 2000), S. 233ff
8. Hausmann: "Sperren Sie Ihren Kopf auf, machen Sie Ihn frei für die Forderungen der Zeit", Hausmann in den Mund gelegt auf der "Ersten Internationalen Dada-Messe" (1920), Abb. in Bergius: Montage und Metamechanik.ebd. S.358
9. Fig. in Hanne Bergius, Das Lachen Dadas. Die Berliner Dadaisten und ihre Aktionen (Gießen: Anabas, 1989)(= Werkbund Archiv 19), Kap. Die Dada Manifestationen, S. 34
10. Richard Huelsenbeck, „Was mich (als Dadaisten) interessierte, war besonders die neue Stellung des Menschen, des untheoretischen Menschen, der nur von seiner eigenen Kühnheit getrieben durch das Dickicht der Dinge geht, unberührt und doch erschüttert bis zum Grunde seines Denkens und Fühlens.“ zit.nach Richard Sheppard (ed.), Richard Huelsenbeck (1892-

1974): Dada and Psychoanalysis, in: Literaturwissenschaftliches Jahrbuch, Bd. 26, Berlin 1985, S. 302

Vgl. Hanne Bergius: Der Da-Dandy – Das Narrenspiel aus dem Nichts, in: Dada in Europa, vgl. Anm. 4, S. 3/30 ff

11. Salomo Friedlaender: Schöpferische Indifferenz, (München: Ernst Reinhardt Verlag, 1918)(1), 1925 (2)

12. Stephen Foster (ed.): Crisis and the Arts. The History of Dada, 10 volumes (New Haven etc.: Thomson Gale 1996 ff.) Volume 1, Dada: The Coordinates of Cultural Politics; Vol.2, Dada Zürich: A Clown's Game from Nothing; Volume 3, Dada Cologne. Hannover; Volume IV, The Eastern Dada Orbit: Russia, Georgia, The Ukraine, Central Europe, And Japan; Volume V, Dada Triumphs! Dada Berlin 1917 – 1923; Volume VI, Paris Dada: The Barbarians Storm the Gates; Volume VII, The Import of Nothing: How Dada Came, Saw, and Vanished in the Low Countries (1915-1929), Volume VIII, Dada New York: New World for Old; Volume IX, Dada and the Press; Volume X, Bibliography.

13. Harriet Watts (ed.): Dada and the Press, vgl. Anm. 12. Volume 9 (2004)

14. Fig. zur Ausstellung in Düsseldorf: Vgl. Burmeister, Anm. 3; Magnum, Dez. 1958, H. 21, Köln: DuMont Schauberg Dez. 1958, S. 42,43; Hannah Höch. Eine Lebenscollage 1946 - 1978, Bd. III, ed. Künstlerarchive der Berlinischen Galerie. Landesmuseum für Moderne Kunst, Photographie und Architektur, Berlin 2001

15. zit. nach Ralf Burmeister , vgl. Anm. 3

16. Ewald Rathke, Einleitung, vgl. Anm. 3

17. Hugnet, Georges, L'aventure Dada 1916-1922, 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. In The Bulletin of The Museum of Modern Art, vol. 4, nos. 2-3 (Nov.-Dec. 1936; Exhib. Catalogue: "Fantastic Art, Dada, and Surrealism", ed. Alfred H. Barr, Museum of Modern Art , 2nd ed. 1937 and 3rd ed. 1946. "The Dada Painters and Poets: An Anthology", ed. Robert Motherwell, 2nd edition (Boston:G.K.Hall. 1951):141-53; die Aufsätze sollten zuerst im Katalog der Ausstellung "Fantastic Art, Dada, Surrealism" ed. by Alfred Barr , Museum of Modern Art , New York 1936/37 erscheinen, sie waren jedoch erst nach Redaktionsschluß der Kataloges gesandt worden. Ich danke für die Auskünfte Adrian Sudhalter, Museum of Modern Art (New York)

18. „Dada 1916 – 1923“.International Dada Exhibition, Sidney Janis Gallery, New York 1953

Marcel Duchamp zeichnete verantwortlich für die Leitung und den Aufbau der Ausstellung:

„A most difficult show since collectors were hesitant to risk invaluable loans, but Marcel's frequent intercession smoothly resolved these problems; still it took a year of intensive work to assemble it, Marcel designed the setting, including a transparent ceiling – an inverted showcase – covered with Dada manifestoes and posters. The gallery itself was subdivided by plexiglass walls creating an ambiguous atmosphere which, when the show was hung, resembled a huge Merz construction.“(Sidney Janis) zit. nach : Sidney

Janis, A Recollection of the Dada Show, 1972, in: Marcel Duchamp, The Museum of Modern Art, New York and Philadelphia Museum of Art, 1973, S. 202
vgl. Maria Müller, Aspekte der Dada-Rezeption 1950 – 1966 (Essen: Verlag Die Blaue Eule 1987 = Kunstwissenschaft in der Blauen Eule, Bd. 2), S. 26

19. vgl. Maria Müller, ebd.

20. Alfred Barr (ed.), Fantastic Art, Dada, and Surrealism. Exhib.Cat. (New York: Museum of Modern Art, 1936/37), vgl auch William Rubin (ed.), Dada, Surrealism and Their Heritage (Museum of Modern Art, New York 1968 , vgl auch Dawn Ades (ed), Dada and Surrealism Reviewed ,(London: Arts Council of Great Britain 1978)

21. Autobiographien der Dadaisten in den fünfziger Jahren

Hans Arp „Poetry and Essays 1912-1947“ (New York 1948)

---„Unsern täglichen Traum“ (1955) – Erinnerungen und Dichtungen aus den Jahren 1914 – 1954) (Zürich 1955)

- Arp/Huelsenbeck/Tzara „Die Geburt des Dada: Dichtung und Chronik der Gründer, ed.by Peter Schifferli (Zürich 1960)

- Hugo Ball „Flucht aus der Zeit“ (München/Leipzig 1927(1),Luzern 1946 (2)),

- Andre Breton „Anthologie des schwarzen Humors“ (Paris1939),

- „Marchand du Sel. Ecrits de Marcel Duchamp, hg.v. Michel Sanouillet und Yve s Poupard- Lieussou , außerdem von Robert Lebel „Sur Marcel Duchamp „(Paris 1959)

- Max Ernst „Beyond Painting and other Writings by the Artist and his Friends,“ hg. v. Robert Motherwell (New York 1948),

- George Grosz „A Little Yes and a Big No (New York 1946/ Reinbek/Hamburg 1955)

- Raoul Hausmann „Courier dada“ (Paris 1958). Schon 1946 veröffentlichte er mit Schwitters zusammen die Zeitschrift„PIN“ als neodadaistische Aktivität. Hier trat der Begriff Neo-Dada übrigens erstmals auf.

- Wieland Herzfelde: John Heartfield. Leben und Werk,dargestllt von seinem Bruder (Dresden 1962)

- Richard Huelsenbeck „En avant dada“ (Hannover 1920), wieder veröffentlicht 1951 in „The Dada Painters and Poets“ von Motherwell, außerdem„Mit Witz Licht und Grütze. Auf den Spuren des dadaismus“ (Wiesbaden 1957),

- Franz Jung „Der Weg nach unten“ (Wiesbaden 1961)

- Walter Mehring „Berlin Dada“(Zürich 1959),

- Man Ray „Selfportrait“ (Boston 1963/ Paris 1964/ München 1983),

- Ribemont-Dessaignes „Deja Jadis“ (Paris 1958),

- Hans Richter „Dada Profile“ (Zürich 1961),

--- „Dada Kunst und Anti-Kunst“ (Köln 1964),

Michel Seuphor „L`internationale Dada“ (Paris 1956)

22. vgl. Raoul Hausmann, Ansichten oder Ende des Neodadaismus, in: ders., Am Anfang war dada, (Gießen: Anabas 1980), S. 155, 158

23. Max Ernst: "Dada war eine Bombe...Kann man sich irgend jemand vorstellen, der fast ein halbes Jahrhundert nach der Explosion einer Bombe sich damit abgibt, ihre Splitter zu suchen, sie zusammen zu suchen, sie zusammen zu kitten und sie zu zeigen?", in: Die Boules-Parties.Interview zwischen Patrick Waldberg und Max Ernst, in: Ewald Rathke ed., DADA. Dokumente einer Bewegung, Anm 3, o.S.

24. George Grosz: Uprooted. The Painter of the Hole, 1948

Entwurzelt. Der Maler des Lochs.

Aquarell 89,5 x 69,2 cm

Cambridge, Busch-Reisinger Museum, Harvard University Art Museums, Ass.Fund

Abb.: Exhib Cat. George Grosz. Berlin - New York, ed. Peter-Klaus Schuster, (Berlin: Ars Nicolai, 1994) Abb. X 137, S. 443

25. George Grosz: Grosz als Clown und Varietegirl 1957

Fotomontage 30,5 x 26,3 cm

Abb. ebd., Abb. X 142, S. 445

26. George Grosz, zit. nach Peter-Klaus Schuster, vgl. Anm. 26, S. 36

Brief an Herbert und Amrey Fiedler, 14. Jan. 1951, in: Herbert Knust (ed.), George Grosz. Briefe 1913 - 1959 (Reinbek bei Hamburg: Rowolth 1979, S. 449

27. Andy Warhol, Abb. Exhib. Cat. George Grosz, Anm. 24, S. 36

28. vgl. Marcel Duchamp, zit. nach Hans Richter, DADA - Kunst und Anti-Kunst, (Köln: DuMont 1973) S. 211-212

29. Richard Hamilton vgl.

Vgl. Kirk Varnedoe, Adam Gopnik, High and Low. Moderne Kunst und Trivialkultur, (München: Prestel, 1990), S. 241ff.

30. Werner Spies, Das Schweigen von Beuys. Anmerkungen anlässlich einer amerikanischen Wanderausstellung, in: Frankfurter Allgemeine Zeitung, 18.9.1993, Nr. 217, zit. nach Burmeister, Anm. 3, S. 153

31. vgl. Eckhart Gillen (ed.) Exhib. Cat. Deutschlandbilder. Kunst aus einem geteilten Land. (Berlin 1997/98), Kap. Phänomenologie des Verdrängten. Ders.: Wolf Vostell: Deutscher Ausblick, S. 240 ff.; auch Vostell: Abb. 241, Beuys: Abb. S. 297, Polke: Abb. 272; Kippenberger: Abb. 333. Vgl. im speziellen zu Sigmar Polke: „Fluxus war sehr wichtig. Dada ebenfalls.“ Parkett, Nr. 26, 1990, S. 7; Interview mit Martin Henschel, in: Martin Henschel, Solve et Coagula. Zum Werk Sigmar Polkes. In: Exhib. Cat. Sigmar Polke. Die drei Lügen der Malerei, (Bonn 1997), S. 44

32. Wolf Vostell, zit. nach „Dada und die Mentale Energie“, Interview mit Dona Mercedes Guardado Olivenza de V., Juli 1975 in Malpartida/Spainien, in: Sprache im technischen Zeitalter, H. 55, Juli/September 1975, S. 214

33. vgl. Gillen, Anm. 31

34. Der kurze Blick auf die Liste der Ausstellungen von Dada-Künstlern in Amerika soll zeigen, daß hier viele Dadaisten nicht vorkamen – neben Duchamp und Schwitters hatten noch Max Ernst, Hans Arp, Man Ray und Francis Picabia Chancen.

M a r c e l D u c h a m p

Duchamp Brothers and Sisters, Works of Art, Rose Fried Gallery, (New York 1952)

- Marcel Duchamp – Francis Picabia, ebd. 1953-54

Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp. The Solomon Guggenheim Museum, (New York 1957)

Marcel Duchamp, Sidney Janis Gallery, (New York 1969)

By or of Marcel Duchamp or Rose Selavy: Marcel Duchamp, a retrospective exhibition,
(Pasadena Art Museum 1963)

The almost complete works of Marcel Duchamp, Tate Gallery(London 1966)

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K u r t S c h w i t t e r s

Ausstellungen in der Pinacotheca Gallery, (New York 1948)

Collage, Paintings, Relief & Sculpture, Sidney Janis Gallery, (New York 1952)

Ebd. 1956,

Ebd. 1959....

M a x E r n s t

Copley Galleries Beverly Hills,(Cal. 1949)

Iolas Gallery (New York 1959)

Galerie Rive Droite,(Paris 1959)

M a n R a y

Copley Galleries Beverly Hills,(Cal. 1949)

Iolas Gallery (New York 1959)

Galerie Rive Droite,(Paris 1959)

F r a n c i s P i c a b i a

Oeuvres de 1908 – 1917 and 1949, Rose Fried Gallery, (New York 1950)

The Solomon Guggenheim Museum,(New York 1970)

H a n s A r p

The Museum of Modern Art, New York 1958 Musee Nationale d` Art Moderne,(Paris 1962)

G e o r g e G r o s z

Retrospektive , Whitney Museum, (New York 1954)

35. Daniel Spoerri, Marcel Duchamp`s Dinner, 63,2 x 543,2 cm, 1964, Slg. Arman, Nizza
Abb. in: Marcel Duchamp, (Museum of Modern Art, Philadelphia Museum of Art 1973)
S. 170

36. Robert Rauschenberg, Trophy II (for Teeny and Marcel Duchamp. 228 x 274 x 13 cm,
1960/61, Walker Art Center, Minneapolis, Abb. in Andrew Forge, Robert Rauschenberg,(
New York 1969), S. 72

37. Jasper John, According to What?, 223,5 x 487,7 cm, 1964, Slg. Edwin Janss, Thousand
Oaks, Kalifornien, Abb. in: Exhib.Cat. Jasper Johns, (Köln: Museum Ludwig 1978), Nr.
115

38. Jean Tinguely, Hommage à Marcel Duchamp, 163 x 46 cm,1960, Städtisches Museum
Abteiberg, Mönchengladbach , Abb. in Bischofberger, Christa, Jean Tinguely.
Werkkatalog. Skulpturen und Reliefs 1954-1968, (Zürich 1982), Nr. 155, vgl. Heidi E.
Violand-Hobi, ebd., Abb., S. 42

39. Joseph Beuys – Bazon Brock – Tomas Schmit – Wolf Vostell „Das Schweigen von
Duchamp wird überbewertet, 1964, Simultandemonstration im Landesstudio des ZDF,
Düsseldorf , Abb. Uwe Schneede, Joseph Beuys. Die Aktionen (Stuttgart: Verlag Gert
Hatje 1994), S. 83,

40. vgl. Beuys Tagebucheintrag, in: ebd., S. 82

41. Chronologie der Dada-Ausstellungen und Neo-dada-Ausstellungen

- 1936/37 + Fantastic Art, Dada and Surrealism, The Museum of Modern Art, New York
- 1948 + Collage, The Museum of Modern Art, New York
- 1952 + L'Oeuvre du XXIeme siecle, Musee national d'art moderne, Paris
- 1953 + International Dada Exhibition, Sidney Janis Gallery, New York
- 1953/54 + Masters of Modern Art, The Museum of Modern Art, New York
- 1961 + German Art of the Twenties Century, The Museum of Modern Art, New York
- 1958 + Dada – Dokumente einer Bewegung, Kunstverein für die Rheinlande und Westfalen, Düsseldorf
- 1959 Premiere Biennale de Paris. Manifestation Biennale et Internationale des Jeunes
Artistes, Musée d'Art Moderne de la Ville de Paris, 1959
- 1959 + Exposition Internationale du Surrealisme, Galerie Daniel Cordier, Paris
- 1959 # Sixteen Americans , The Museum of Modern Art, New York
- 1960 # New Media – New Forms, Martha Jackson Gallery, New York
- 1960 # Les Nouveaux Realistes , Galerie Apolliniare, Mailand
- 1961 # A 40 Degrées au-dessus de Dada, Galerie J, Paris
- 1961 # Le Nouveau Réalisme à Paris et a New York, Galerie Rive Droite, Paris
- 1961 +# The Art of Assemblage, The Museum of Modern Art, New York
- 1962 # New Realists, Sidney Janis Gallery, New York
- 1962 # 4 Americans (Johns, Leslie, Rauschenberg, Stankiewicz), Stedelijk Museum Amsterdam
- 1962 # Collages et objets, Galerie du Cercle, Paris
- 1963 # Six Painters and the Object, The Solomon Guggenheim Museum, New York
- 1963 + Duchamp, Picabia, Schwitters, Alan Gallery, New York
- 1964 # Pop etc., Museum des 20. Jahrhunderts, Wien
- 1964 # Neo-Dada, Pop, Décollage, Galerie René Block, Berlin
- 1965 + # Von Dada bis heute, Europäisches Forum, Alpach (Österreich)

- 1966 + Dada – Ausstellung zum 50-jährigen Jubiläum, Kunsthaus Zürich, Musée national d`art moderne, Paris
- 1966, + Dada 1916 – 1966: Dokumente einer internationalen Bewegung, Goethe Institut München
- 1966 + Dada, Galerie Krugier, Genf
- 1966 + Dada 1916 – 1966, Moderna Museet Stockholm
- 1966 + 50 anni e Dada – Dada in Italia, Museo Civico Padiglione, Mailand
- 1968 + # Dada, Surrealism and their Heritage, The Museum of Modern Art, New York
- 1968 + Dada , National Museum for Modern Art, Tokyo
- 1968 + # The Machine, The Museum of Modern Art, New York
- 1970 # Das Ding als Objekt , Kunsthalle, Nürnberg
- 1970 # Happening und Fluxus, Kölnischer Kunstverein, Köln
- 1971 + # Metamorphose des Dinges, Kunst und Antikunst 1910 – 1970, Nationalgalerie Berlin
- 1973-74 + New York Dada, Städtisches Lenbachhaus, München
- 1977/78 + Dada in Europa, Werke und Dokumente, Akademie der Künste Berlin/ Städtische Galerie im Städelschen Kunstinstitut, Frankfurt/M.

42. Eberhard Roters: fabricatio nihili oder die Herstellung von Nichts. Dada Meditationen, Berlin: Argon 1990

43. Die unterschiedlichen Veröffentlichungsmöglichkeiten meiner ersten Publikationen zu Dada zeigen auch ein gewisses Spektrum der wissenschaftlichen dada-Rezeption in den frühen siebziger Jahren – bezeichnend ist es, daß ich zuerst in der literaturwissenschaftlichen Zeitschrift „Sprache im technischen Zeitalter“, herausgegeben von Walter Höllerer veröffentlichte, dem damaligen Publikationsorgan der Literaturavantgarde, das 1975 unter dem Titel „Dada – Neo-Dada –Krypto-Dada-?“(H.55) erschien. Neben Wolf Vostells Erinnerungen zur dada-Ausstellung von 1958 erschien hier mein kunstwissenschaftlicher Aufsatz zur „Wahrnehmung und Wahrnehmungskritik im Berliner Dadaismus“. 1976 sollte ich in der jüngst von dem Fluxus-Sammler Gino Di Maggio gegründeten Zeitschrift „Alpha Beta“ (Jg.1, H. 5-7) in Mailand einen Aufsatz über Baaders Politik der Antiplotik publizieren; im selbsen Jahr veröffentlichte ich den wohl ersten feministischen Aufsatz über Hannah Höch als „femme-artiste du Dadaisme“ zu ihrer ersten großen Retrospektive in Paris (Musée d`Art Moderne de la Ville de Paris/ Nationalgalerie Berlin).

44. Edouard Beaucamp, Das Dilemma der Avantgarde (1973), in: ders. Das Dilemma der Avantgarde. Aufsätze zur bildenden Kunst, Frankfurt: Suhrkamp 1976, S. 257 ff.
45. Spezielles Interesse entwickelte sich seit den siebziger Jahren auch für das Gesamtwerk der Dadaisten, die bisher nicht so im Zentrum der Öffentlichkeit standen. Dies läßt sich vor allem an den Ausstellungen und Retrospektiven der Berliner Dadaisten festmachen:
 Heartfield (Berlin/Bonn/Tübingen/Hannover 1991/92)
 Hausmann (Berlin/Valencia 1994)
 Dix (Stuttgart/Berlin 1991)
 Grosz (Berlin/Düsseldorf 1995)
 Schlichter (Tübingen/Wuppertal/München 1997/98)
 Monographien zu Huelsenbeck (1996), Dokumentationen zu Baader (1991)
 Hannah Höch erfuhr eine spezielle Rezeption durch die amerikanische feministische Bewegung seit den 80er Jahren– Maria Makela hat das minutiös aufgezeigt. Leider hat sie darüber die deutsche feministische Entdeckung Hannah Höchs vergessen, die früher einsetzte als die amerikanische. Ich erinnere an Julia Dechs und Ellen Maurers Veröffentlichungen und an ihr Symposium zu „dadazwischenreden“, in dem ich über „Dada und Eros“ sprach.
 Da-da zwischenreden zu Hannah Höch. Ed. Julia Dech and Ellen Maurer, (Berlin: Orlanda-Frauenverlag 1991)
 Hannah Höch 1889 – 1978: Ihr Werk. Ihr Leben. Ihre Freunde, (Berlin: Berlinische Galerie und Argon, 1989)
 Hannah Höch: Gotha 1889-1978 Berlin. (Gotha: Museen der Stadt Gotha, 1993)
 The Photomontages of Hannah Höch. Ed. Maria Makela and Peter Boswell. (Minneapolis: Walker Art Center etc. 1997)
46. Vgl. Eberhard Roters, Collage und Montage. Mechanomorphosen, Mechano-Mannequins, Metamaschinen, in: Dada in Europa, Anm. 4, S. 3/30 ff.
47. Vgl. Hanne Bergius, Der Da-Dandy – Das „Narrenspiel aus dem Nichts“, ebd., S. 3/12 ff.
48. Collage. Museum of Modern Art, (New York 1948);
 New Media-New Forms, Martha Jackson Gallery, (New York 1960);
 Harriet Janis and Rudi Blesh, Collage: Personalities, Concepts, Techniques (Philadelphia; New York: Chilton Company, 1962);
 Jürgen Wissmann: Collagen und Integration von Realität im Kunstwerk, in: Immanente Ästhetik. Ästhetische Reflektion. Lyrik als Paradigma der Moderne ed. Wolfgang Iser (Munich 1966)(= Poetik und Hermeneutik 2), S. 327 – 360
 Herta Wescher, Die Collage: Geschichte eines künstlerischen Mediums (Köln: DuMont 1968)
 Helen Hutton, The Technique of Collage, (London 1968)
 Prinzip Collage, ed. Institut für Moderne Kunst (Nürnberg 1968)
 Denis Bablet (ed.), Collage et Montage au Théâtre et dans les autres arts durant les années vingt (Lausanne, 1978)
 Seitz, William (ed.), The Art of Assemblage, Exhib. Cat. (New York: Museum of Modern Art, 1961)
 Hiepe, Richard (ed.), Die Fotomontage: Geschichte und Wesen einer Kunstform, Exhib. Cat. (Ingolstadt: Kunstverein Ingolstadt 1969)
 Annegret Jürgens Kirchhoff, Technik und Tendenz der Montage in der bildenden Kunst des 20. Jahrhunderts (Gießen: Anabas 1978)

49. Pontus Hulten (ed.), *The Machine, as seen at the end of the mechanical age* (New York: Museum of Modern Art, 1968)
 Harald Szeemann (ed.), *Junggesellenmaschinen/ Les Machines Célibataires*, (Civitanova, Marche 1975)
50. Hanne Bergius: *Montage und Metamechanik. Dada Berlin – Artistik von Polaritäten* (Berlin: Gebr. Mann Verlag 2000),
51. Hanne Bergius, *Dada Triumphs! Dada Berlin 1917 – 1923. Artistry of Polarities. Montages – Metamechanics – Manifestations* (New Haven, Conn. etc. : Thomson/Gale 2003),
52. vgl. ebd., S. 9 ff.
53. Bertolt Brecht: *Gesammelte Werke*, Bd. 19, (Frankfurt a.M. 1968) S. 307
54. *Internationale Ausstellung des Deutschen Werkbundes: Film und Foto* (Stuttgart: 1929)
 Vgl. *Film und Foto der zwanziger Jahre. Eine Betrachtung der Ausstellung des Deutschen Werkbundes Film und Foto*, ed. Ute Eskildsen and Jan-Christopher Horak, (Stuttgart 1979)
55. *Exhib. Cat. Fotomontage* (Berlin. Kunstgewerbemuseum 1931)
56. Raoul Hausmann, *Fotomontage*, in: *a bis z. organ der gruppe progressiver künstler*, ed. Heinrich Hoerle, Folge 2, H. 16, Köln, Mai 1931, S. 61 f.
57. Ernst Bloch, *Erbschaft dieser Zeit* (1935) (Frankfurt: Suhrkamp 1962), S. 369
58. vgl. Bergius, *Dada Triumphs*, a.a.O., S. S. 281/282
59. vgl. *Exhib. Cat. Neue Sachlichkeit* (Mannheim 1925)
60. André Breton, zit. nach Werner Spies (ed.) , *Max Ernst Retrospektive 1979*, (München 1979), S. 9
61. Nietzsche: *Also sprach Zarathustra*, KSA 4 (Kritische Studienausgabe) ed. Giorgio Colli/Mazzino Montinari (Berlin/New York: 1967 ff.)
62. Peter Sloterdijk, *Kritik der zynischen Vernunft*, (Frankfurt a.M.: Suhrkamp 1983), Bd. 2, S. 711 ff.
63. Tristan Tzara, *Conférence sur Dada*, in: *Oeuvres Complètes 1912 – 1924*, vol.1 (Paris: Flammarion 1975) 424

Fig. 1
Cover of Exh.Cat. "Tendencies of the Twenties"
Berlin: Reimer 1977

Fig. 2
„Erste Internationale Dada-Messe“ (Juli/August 1920)
Fig. in: Bergius, Das Lachen Dadas, S.363

Fig. 3
Join Dada. Dada-Sticker with montage of Hausmann by Gisela Grosse
Werbeaufkleber, 1919
Fig. in: Hanne Bergius, Dada Lachen Dadas, Die Berliner Dadaisten und ihre Aktionen,
Gießen: Anabas 1989, S. 34

Fig. 4
Cover of "Das Lachen Dadas", ebd.

Fig. 5
Hausmann und Huelsenbeck, auf Dada-Tournee 1920
Abb. Exhob. Cat. Hannah Höch 1889-1978, a.a.O., S. 22

Fig. 6
Dada as advertising society, in: Bergius, Das Lachen Dadas, ebd., S. 38

Fig. 7
Cover of Harriet Watts (ed.), Dada and the Press, Volume 9. Crisis and The Arts. The History
of Dada (New Haven etc.: Thomson Gale 2004)

Fig. 8 and Fig. 9
Views into the exhibition DADA 1958
Vgl. Ralf Burmeister, Dada 1958: Der Versuch , eine explodierte Bombe zu kitten,
in: Exhib.Cat. Grotesk! 130 Jahre Kunst der Frechheit (Kat. München 2003), S. 148ff.

Fig. 10
Flyer: Dada kommt!
vgl. Burmeister, a.a.O.

Fig. 11 and Fig.12
Hannah Höch, Hans Richter, Juliet Man Ray, Frau Richter, Man Ray in der Ausstellung
„Dada- Dokumente einer Bewegung“- vor dem Großfoto der Spiegelgasse, dem Spielort des
Cabaret Voltaire in Zürich
Abb. Exhib. Cat. Hannah Höch 1889 – 1978, ebd., S. 81

Fig. 13
George Grosz, Uprooted, the Painter of the Hole, 1948
Entwurzelt, der Maler des Lochs
Aquarell, 89,5 x 69,2 cm
Cambridge (MA), Busch-Reisinger Museum, Havard University Art Museums,
Association Fund
Abb.: Exhib.Cat. George Grosz.Berlin-New York, ed. Peter-Klaus Schuster (Nationalgalerie
Berlin.S.M.P.K. Ars Nicolai 1995, Abb. X137, S. 443

Fig. 14

George Grosz: Grosz als Clown und Variétégirl 1957

George Grosz. Der Clown von New York

Fotomontage, 30,5 x 26,3 cm

Abb.: ebd., Abb. X. 142, S. 445

Fig. 15

Andy Warhol: The Broad Gave Me My Face, But I Can Pick My Own Nose, 1948/49

Abb., in: Exhib. Cat. George Grosz, a.a.O., Abb. 16

Fig. 16

Richard Hamilton: „Just what is it that makes today`s home so different, so appealing , 1956

Fotomontage , 25 x 26 cm. Kunsthalle Tübingen, Slg. Prof.Dr.Georg Zundel

Abb.: Exhib. Catalogue High and Low. Moderne Kunst und Trvialkultur, eds. Kirk Varnedoe and Adam Gopnik, München: Prestel 1990, Abb., S. 243

Fig. 17

Wolf Vostell, Treblinka 1958

(aus dem Zyklus "Das schwarze Zimmer")

dé-coll/age, Motorradteil, Holz, Film und Transistorradio

200x140x80cm

Sammlung David Vostell

Abb.: Exhib. Catalogue Deutschlandbilder, ed. Eckart Gillen (Köln: DuMont 1997),Abb. 240, S. 242

Fig. 18

Wolf Vostell, Auschwitz-Scheinwerfer 568

(aus dem Zyklus „Schwarzes Zimmer“), 1958

dé-coll/age, Verwischung, Holz, Metall,Haare, Asphalt, Scheinwerfer

205 x 57 x 31 cm

Slg. Rafael Vostell

Abb.: Exhib.Cat. Deutschlandbilder. Kunst aus einem geteilten Land, ed. Eckhart Gillen, (Köln: DuMont 1997), Abb. 238, S. 241

Fig. 19

Jean Tinguely, Hommage à Marcel Duchamp 1960

Abb. in: Heiddi E. Violand-Hobi, Jean Tinguely, a.a.O., S. 42

Fig. 20

Joseph Beuys zusammen mit Tomas Schmit, Wolf Vostell und Bazon Brock

„Das Schweigen von Duchamp wird überbewertet“, Simultandemonstration, 11. Dez. 1964

Landesstudio Nordrhein Westfalen des Zweiten Deutschen Fernsehens, Düsseldorf.

Abb., S. 81

Fig. 21 and Fig. 22

Überblick über die internationalen Retro-Dada- und Neodada-Ausstellungen

Fig. 23

Roters in einem Gespräch mit dem ehemaligen Bundeskanzler Helmut Schmidt, und dem ehemaligen Oberbürgermeister Berlin Stobbe

Fig. 24
Hannah Höch mit Tatjana und mir, 1970
Fotografie: Slg. Bergius

Fig. 25
Walter Serner, 1918/19
Fotografie
Abb.: Exhib. Cat. Dada in Europa, a.a.O., S. 2/23

Fig. 26
Grosz als Tod, 1920
Abb. Hanne Bergius, Das Lachen Dadas, a.a.O., Abb. S.1

Fig. 27
Hannah Höch mit Puppen auf der „Ersten Internationalen Dada-Messe“ 1920
Fotografie
Abb.: Hannah Höch. Collagen. Gemälde. Aquarelle. Gouachen. Zeichnungen,
(Paris/Berlin: Gebr. Mann Verlag 1976), S. 6

Fig. 28
Großfoto von Dada Poems, 1977
Roters Archiv, Berlinische Galerie

Fig. 29
Grundriß der Dada-Ausstellung 1977

Fig. 30 Kurt Schwitters, Konstruktion für edle Frauen 1919
Collage aus Holz, Metall, Malerei: 103 x 84 cm
Los Angeles: Los Angeles County Museum of Art
Abb.: Kat. Dada in Europa, a.a.O., Abb. 3/ 475

Fig. 31
Section Collage in „Dada in Europa“,
Fotografie, Roters Archiv, Berlinische Galerie, Berlin

Fig. 32
Man Ray, Tafel 2 aus Champs Délicieux, 1922
Fig. in: Florian Neustüss, Das Fotogramm in die Kunst des 20. Jahrhunderts,
Köln: DuMont 1990, S. 59

Fig. 33
Johannes Baader, Das Große Plasto-Dio-Dada-Rama
Deutschlands Größe und Untergang 1920
Großfotografie mit Hanne Bergius
Slg. Hanne Bergius

Fig. 34
Hannah Höch, Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer
Bierbauchkulturepoche 1920
Nationalgalerie, SPKM, Berlin

Fig. 35
Section Photomontage mit zentralem Bild der Dada-Messe
Slg. Hanne Bergius

Fig. 36
Section Photomontage with Documentary Photographs
Slg. Hanne Bergius

Fig. 37 Francis Picabia, Parade Amoureuse 1917
Öl auf Leinwand, 96,5 x 73,7 cm
Mr. And Mrs. Morton Neumann
Abb. Kat. Francis Picabia, ed. Kunsthalle Düsseldorf and Kunsthaus Zürich,
Köln: DuMont 1983, Abb. 29

Fig. 38
Durchblick durch das „Große Glas“ auf „Rose Selavy“
Sektion Mecano-Dada
Slg. Hanne Bergius

Fig. 39
Section Mecano Dada
Roters Archiv, Berlinische Galerie, Berlin

Fig. 40
Section Mecano - Hausmann: Der Mechanische Kopf 1921
Slg. Hanne Bergius

Fig. 41
Umbo (Otto Umbehr), Der rasende Reporter Egon Erwin Kisch, 1926
Abb. Exhib. Cat. Umbo. Vom Bauhaus zum Bildjournalismus, ed. Herbert Molderings (Düsseldorf 1995) Abb. 23

Fig. 42
Dada - Degenerate Art- Exhib. Cat., 1937

Fig. 43
Grosz, Ohne Titel, 1920
Abb. Bergius, Montage und Metamechanik, a.a.O., S.174

Fig. 44
Franz W. Seiwert, Arbeitsmänner 1925
Abb.: Die Nützlichen Künste, ed. Tilmann Buddensieg/ Henning Rogge, (Berlin: Siedler 1981), S. 297

Fig. 45
Fritz Kuhr, Farbplan für das Atelier Paul Klee in den Dessauer Meisterhäusern von Gropius, 1926, Bauhaus-Archiv Berlin
Abb. Bauhaus. Dessau. Chicago. New York, eds. Georg W. Koltzsch and Margarita Tupitsyn (Köln: Dumont 2000), Abb. S. 034

Fig. 46

Max Ernst, La femme chancelante (Die schwankende Frau), 1923

Öl auf Leinwand 130,5 x 97,5 cm

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Abb.: Werner Spies, Surrealismus, Kanon einer Bewegung (Köln: Dumont 2003)

Abb. S. 33

