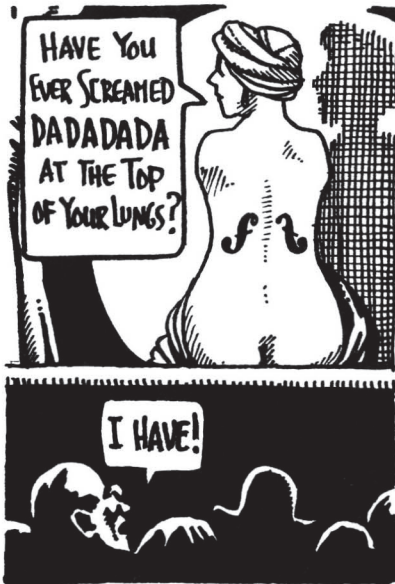
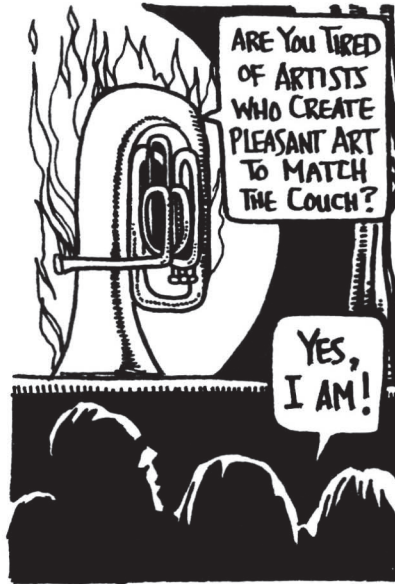


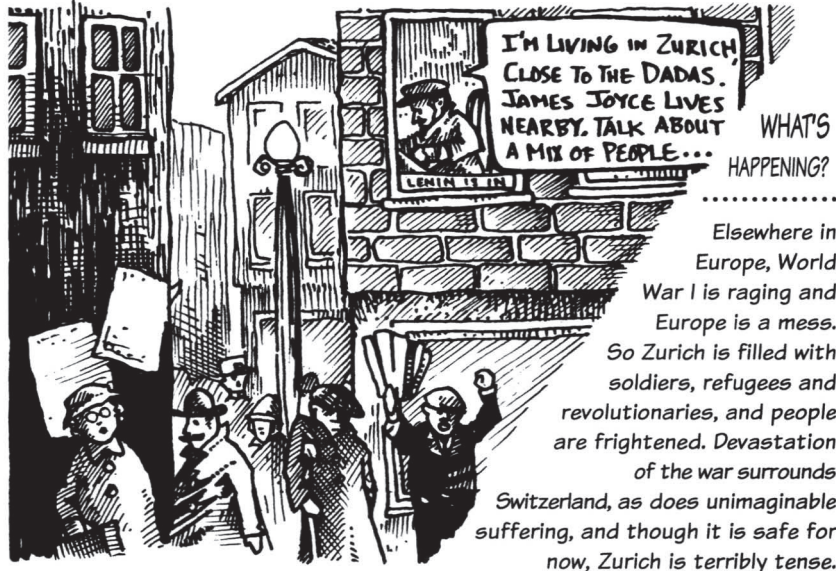
CHAPTER ONE  
DADA

ERUPTS



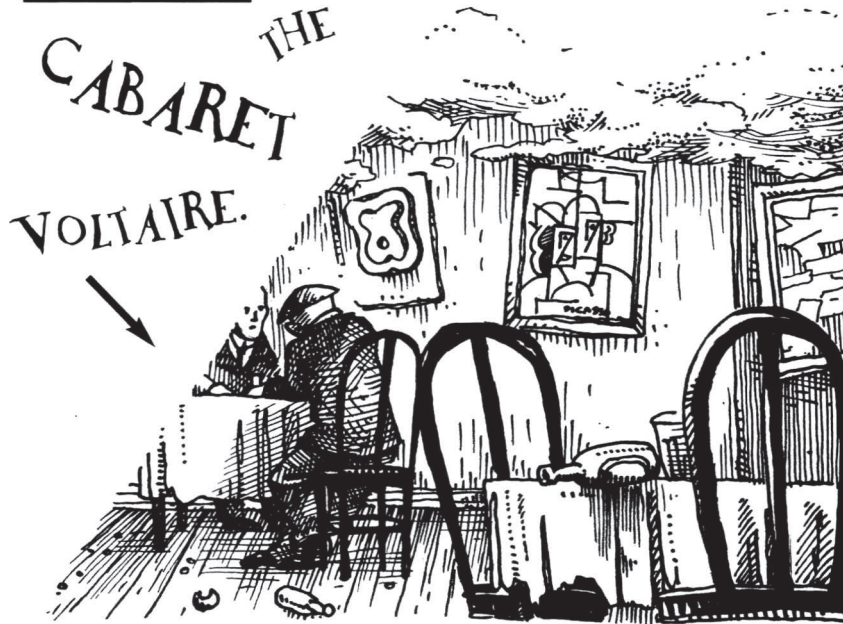
Then you may be ready to be a Dada or Surrealist.

To get started, let's assume the right mood, which requires some adjustment of your modern approach. So we will head to Zurich, Switzerland, in 1916.



Now let's head down the street to the Dada's hangout,

2}





## JUST WHO ARE THESE PEOPLE?



The Dadas may or may not introduce themselves, depending on how bourgeois they find us, so here's an introduction:



# ZURICH CAST OF MAIN CHARACTERS

(a.k.a. - The Founders of Dada)



**HUGO BALL** (German), the founder of the Cabaret Voltaire. A former theater director, he's seen the war (although he did not fight; he was rejected from military service on medical grounds), and hates it. A conscientious objector, he's an idealist and doesn't stay with the group long.



**TRISTAN TZARA** (Romanian), a student of literature and philosophy, whose adopted name means "sad in country."

{3



**EMMY HENNINGS** (German), actress, dancer, cabaret singer, expert forger, and Ball's companion.





**RICHARD HUELSENBECK** (German), a medical student who was drafted and fled to Switzerland to study medicine.

**MARCEL JANCO** (Romanian). Friend of Tzara and a student of architecture, he becomes known for his Dada masks.



**HANS ARP** (Alsatian) a painter, sculptor, and poet who later became a Surrealist. The author Gale writes that Arp gained some notoriety for a painting at a girls' school that was considered corrupting to the students.





And that's the original group. This is Ball's venue, and he's promoting a Dada happening for this evening.



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The Dadas enjoyed hijinx, irony, and paradox—they posed the question of whether Dada is art or fire insurance, nothing or everything, art or anti-art?





TIME FOR A CHANGE OF FACE.

I'M ON PIANO—  
AHHHH, OUT OF TUNE.

I'M TAPPIN' THE SKINS—  
I'VE NOT GOT RHYTHM.

Ball's the one who's set up the cabaret, which has been going on for about three months now.

6}

NOPE, NOT GOING WELL. THE FURNITURE WAS TRASHED LAST NIGHT. WE ARN'T MAKING ANY MONEY—NO ADMISSION—AND THE OWNER IS MAD ABOUT THE "WILD ORGIASTIC" PROCEEDINGS.

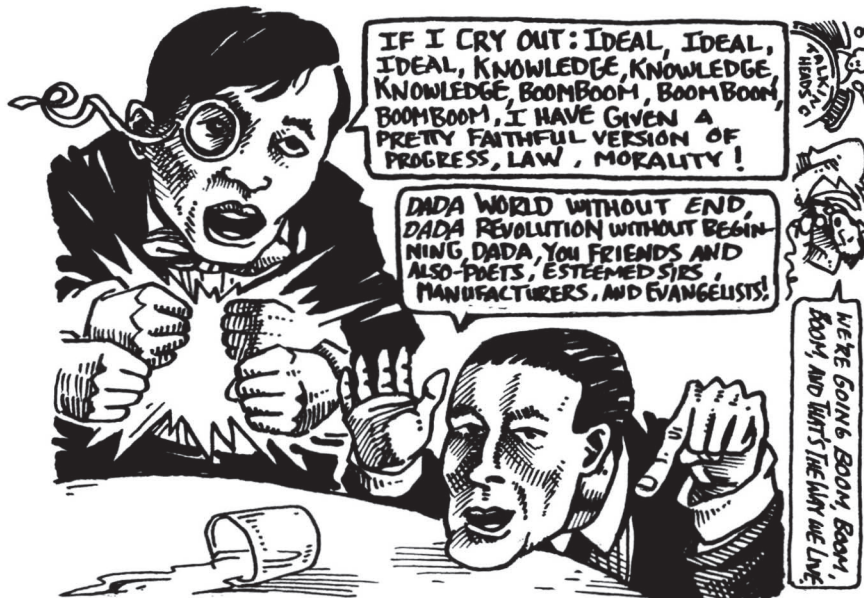
WHADYA EXPECT, WITH SUCH TERROR ABOUT US? I DEDICATED MY FIRST BOOK TO THE GENERATION OF TERROR. OUR GENERATION IS DEFINED BY THIS WAR.

BOTH THE GERMANS AND THE FRENCH WANTED ME. ON THE APPLICATION FORM FOR THE GERMAN ARMY, I WROTE 1889 IN ALL THE BLANKS AND ADDED IT UP, AND THEN STRIPPED BARE IN THE RECRUITMENT OFFICE, AND THEY DIDN'T ASK ME BACK.





The Dadas claimed to know all about Enlightenment ideas—Reason. Rationality. Morality. The arts ennoble people—the arts are supposed to make people better human beings, right? But the Dadas looked around Europe and saw death, destruction, and inventions designed for the purposes of death and destruction.

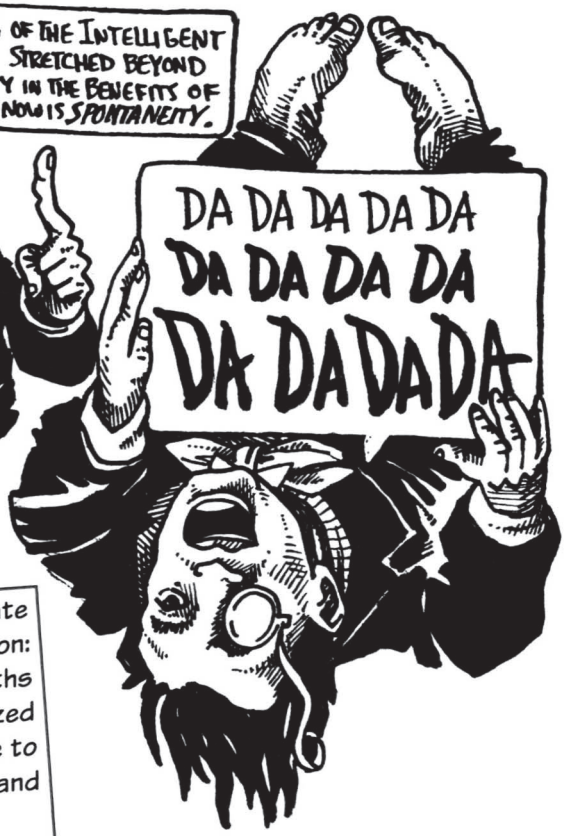




WE HAVE HAD ENOUGH OF THE INTELLIGENT MOVEMENTS THAT HAVE STRETCHED BEYOND MEASURE OUR CREDULITY IN THE BENEFITS OF SCIENCE. WHAT WE WANT NOW IS SPONTANEITY.



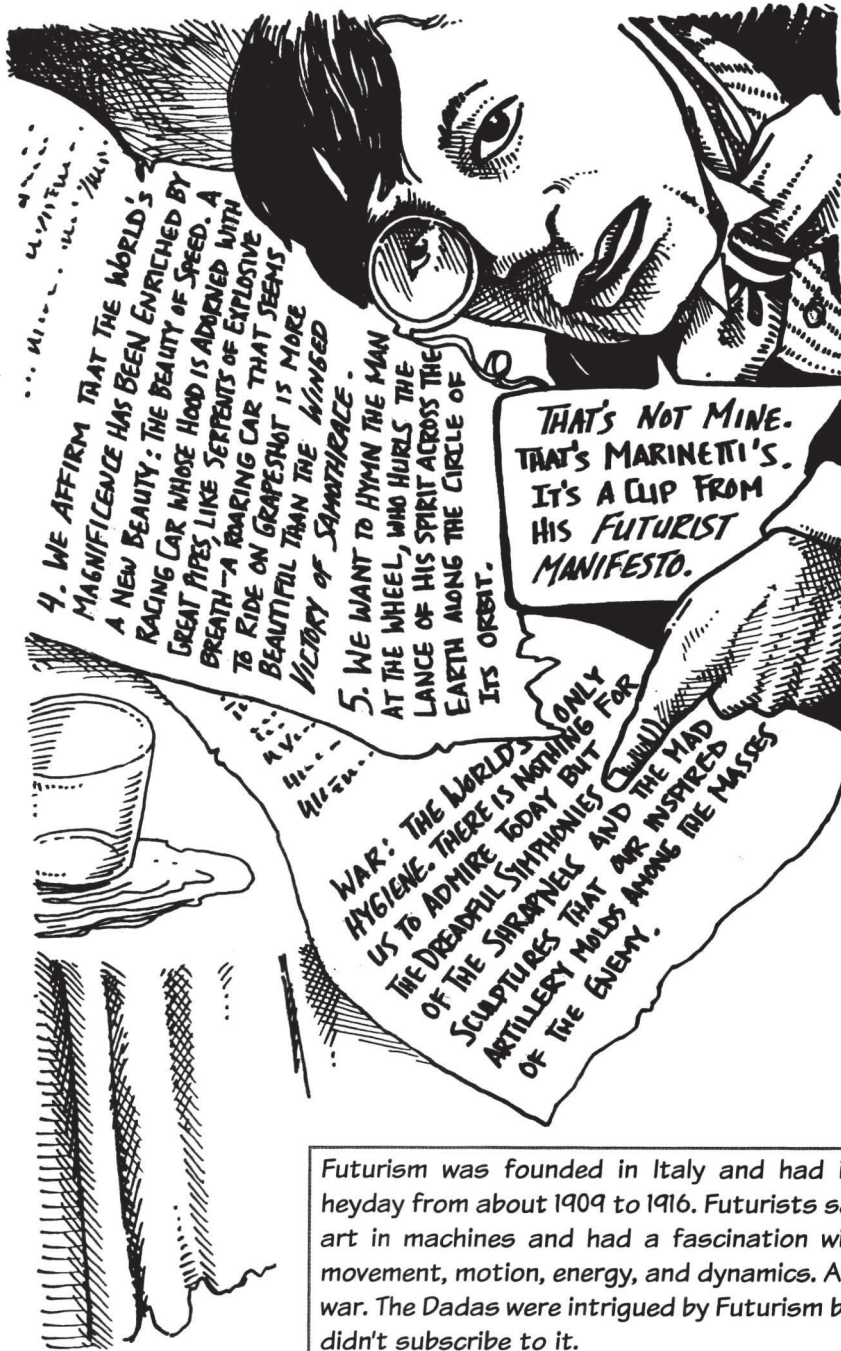
DA DA DA DA DA  
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DA DA DA DA



8} Tzara's reaction is a state of mind that was common: many international youths and artists recognized this irrational response to the turbulent politics and war of the time.

The Dadas are young, passionate, and angry. They have a point: all this reasonable, rational talk from the nice normal middle class buzzes around them while people are hungry, hurting and still dying horrible deaths. The middle class is talking about God and country, flags and churches, while the devastation rages around them. It's crazy. But the middle class, if they know anything about Dada, think it's nonsense.

So, if a group of clearly irrational people have decided that YOU are the one with a problem, maybe it's better not to be like them at all. The Dadas prefer at this point to form their own identity, preferably as different from the middle class as possible. Maybe the irrational is better than the rational, given what's happening around Europe. That's what the Dadas are talking about. They're sad and angry. They have resorted to tactics of shock and irony, and the irrational has become a frame of mind set in opposition to the "devil machinery" of World War I.



4. WE AFFIRM THAT THE WORLD'S  
MAGNIFICENCE HAS BEEN ENRICHED BY  
A NEW BEAUTY: THE BEAUTY OF SPEED. A  
RACING CAR WHOSE HOOD IS ADORNED BY  
GREAT PIPES, LIKE SERPENTS OF SPEED. A  
BREATH-A ROARING CAR THAT SEEMS  
TO RIDE ON GRAPESHOT IS MORE  
BEAUTIFUL THAN THE WINGED  
VICTORY OF SAMOTHRAE.

5. WE WANT TO HYMN THE MAN  
AT THE WHEEL, WHO HURLS THE  
LANCE OF HIS SPIRIT ACROSS THE  
EARTH ALONG THE CIRCLE OF  
ITS ORBIT.

THAT'S NOT MINE.  
THAT'S MARINETTI'S.  
IT'S A CLIP FROM  
HIS FUTURIST  
MANIFESTO.

WAR: THE WORLD'S ONLY  
HYGIENE. THERE IS NOTHING FOR  
US TO ADMIRE TODAY BUT  
THE DREADFUL SYMPHONIES  
OF THE SHRAPNELS AND THE MAD  
SCULPTURES THAT OUR INSPIRED  
ARTILLERY MOLDS AMONG THE MASSES  
OF THE ENEMY.

Futurism was founded in Italy and had its heyday from about 1909 to 1916. Futurists saw art in machines and had a fascination with movement, motion, energy, and dynamics. And war. The Dadas were intrigued by Futurism but didn't subscribe to it.



LIFE IS SEEN IN A SIMULTANEOUS CONFUSION OF NOISES, COLOURS AND SPIRITUAL RHYTHMS WHICH IN DADA ART ARE IMMEDIATELY CAPTURED BY THE SENSATIONAL SHOUTS AND FEVERS OF ITS BOLD EVERYDAY PSYCHE AND IN ALL ITS BRUTAL REALITY. THIS IS THE DIVIDING LINE BETWEEN DADAISM AND ALL OTHER ARTISTIC TRENDS AND ESPECIALLY FUTURISM WHICH FOOLS HAVE VERY RECENTLY INTERPRETED AS A NEW VERSION OF IMPRESSIONISM.

THE FUTURISTS THINK THE VIOLENCE IS IMPERATIVE. WE DO NOT. WE HAVE SEEN IT AND WE HATE IT.



THE FUTURE IS DEAD. OF WHAT? OF DADA!

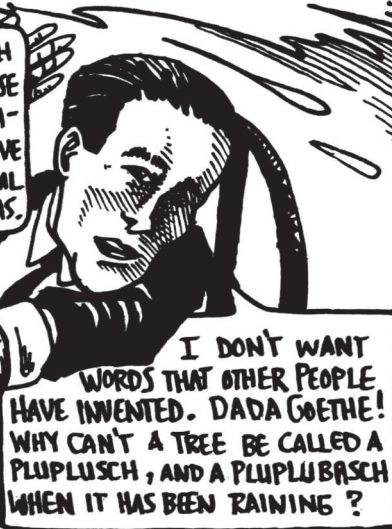
Many of the Futurists are killed in the Great War, and the movement died with them.

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WHAT ABOUT OTHER ARTISTS?



WE ARE DISGUSTED WITH THE PRETENSIONS OF THESE ARTISTS-GODS-REPRESENTATIVES-ON-EARTH. WE HAVE HAD ENOUGH OF FORMAL LABORATORIES OF IDEAS.

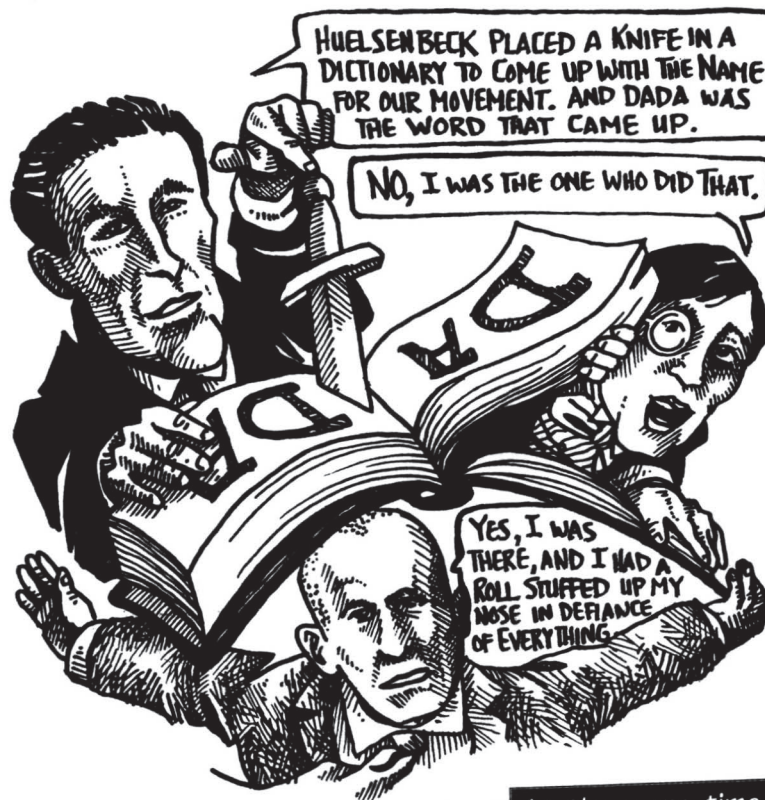


I DON'T WANT WORDS THAT OTHER PEOPLE HAVE INVENTED. DADA GOETHE! WHY CAN'T A TREE BE CALLED A PLUPLUSCH, AND A PLUPLUSCH WHEN IT HAS BEEN RAINING?



Ball wanted to dispense with a language that he claimed had been made stale and obsolete by journalism. Ball preferred to use "sound poems" to be performed by Dada stage artists. The key to the sound poem is to estrange language from its traditional use. In the sound poem, words are spliced into individual phonetic symbols that rely on repetition and rhythm to create what the Dadas called "sound pictures."

Then there is the question of what IS Dada? What does it mean?



The Dadas disagreed with one another about art, politics, and general Dada events, but at times these disagreements seemed to spur greater creativity. Arp inspired the role of chance in art in his work, "Untitled (Collage with Squares Arranged According to the Laws of Chance)."

At the same time, Arp celebrated the harmony of organic structures by the Post-Impressionist Cezanne. Arp continues Cezanne's legacy in his painted wood object entitled *Relief Dada*.