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The year is 1916. World War I is ravaging Europe and across the continent men die by the thousands. Nations focus their full might on the conflict, mobilizing their economies to support the war-effort. Nationalistic propaganda is employed to inflame the sentiments of Europeans to war. Yet, scattered across the continent, small groups of disillusioned artists, writers, and intellectuals are on the move. One particular group forms in Zurich, Switzerland. Its members hail from France, Germany, and Central Europe. Out of this group will form the core of the most revolutionary art movement of the 20th century – Dadaism. It is traditionally argued that the Dadaist movement is best understood as a direct reaction to the chaos and upheavals of World War I, as a radical departure from the attitudes of the times. In contrast, this paper argues that Dadaism represents an apex of a European "crisis of the humanities." (*Humanities* being the branches of learning that investigate human constructs and concerns as opposed to natural processes.) As an "anti-art" movement, it is best understood in context of this crisis, its roots found in changing attitudes toward art, philosophy, and culture beginning in the 19th Century.

To undertake such an inquiry, however, it will be necessary to understand what is meant by "dada." What is the Dadaist movement? What are its aims and its methods? To answer these questions, this discussion must first turn to the city traditionally associated with the birth of Dadaism – Zurich, circa 1916. This "birth" of Dadaism is well documented. It is important to note that, as indicated earlier, Dadaism was not "native" to Zurich. It was the product of artists and intellectuals who had fled their home countries and sought refuge in the city. Though a narrow group of these individuals were instrumental to the evolution of the Dadaist movement, its lineage can be directly traced back to one individual: the German poet and artist, Hugo Ball.

Hugo Ball was born on February 22nd, 1886 in the town of Pirmasens to a devoutly Catholic family. Though he began to question his faith at a young age, he would never be able to fully escape from the shadow of his religious upbringing. He began to study of the writings of Nietzsche in his teens, and at the same time, he began to write his own poems and dramatic pieces. At the age of nineteen, Ball suffered a nervous breakdown, but soon recovered and entered the University of Munich where he continued his studies of Nietzsche. However, he left the university before he could complete his dissertation and moved to Berlin to pursue his interests in theater, particularly experimental and radical productions. He returned to Munich in 1912, disappointed by his lack of success. It is during this period of 1912 and 1913 that Ball established relationships with several key figures such as Wassily Kandinsky, the Expressionist painter, Richard Huelsenbeck, one of the key figures in the development if Dada, and Emmy Hennings, a night-club performer and Ball's future wife. It was also during this period that Ball was exposed to Futurist art.[1]

1914 saw the outbreak of World War I and, as did many of his fellow countrymen, Ball volunteered to serve in the military. He was rejected on medical grounds. Undeterred, he traveled that November to the Belgian front to find some way to participate in the war but was horrified by what he witnessed there. Disillusioned with the war, he and Emmy Hennings fled to Zurich in the spring of 1915.[2] A stanza from Ball's poetry illustrates his sentiment:

> I did not love the death's-head hussars,
> nor the mortars with the girls' names on them,
> and when last the glorious days arrived,

I unobtrusively went on my way.[3]

In Zurich, Ball and Hennings found haven among the community of refugees, dissidents, and exiles living there. Due to the war, Zurich's cultural center was teeming with a wide variety of political, intellectual, and artistic ideologies, most of which were markedly anti-traditional.[4] Finding such an environment conducive to his artistic temperament and also motivated by the practical need for income, Ball decided to open a cabaret. The Cabaret Voltaire was opened February 1st 1916, in the Hollandische Meierei café on the guarantee that the cabaret would increase the café's sales of beer and sausages. Ball now had his venue: a stage, piano, and seating for about forty patrons (figure 1).[5] For performers, he had Emmy Hennings and himself. Huelsenbeck gives a picture of these first performances: "Emmy was a *diseuse* and Ball an excellent pianist. He accompanied Emmy's songs but he also performed as an improvisator, half-classical, half-modern, to the joy of the naïve audience."[6] The Cabaret Voltaire was an overnight success. A press notice was released the next day inviting artists and performers to join, and within two weeks the core group of the Cabaret Voltaire was assembled. The cast included Ball and Hennings, as well as the poets Richard Huelsenbeck and Tristan Tzara, and the artists Marcel Janco and Hans Arp.[7] It was around these individuals that the Dadaist movement crystallized.

The earlier performances at the Cabaret Voltaire followed a program typical of cabaret productions across Europe. The nightly shows consisted of poetry readings of both traditional and modern works, dramatic performances, musical numbers, and dance. Paintings by Picasso, Janco, Arp, and others were displayed as well. Yet the performances quickly began to mutate into something radically new. Ball's diary entry for February 26th, 1916, reads "[e]veryone has been seized by an indefinable intoxication. The little cabaret is about to come apart at the seams and is getting to be a playground for crazy emotions."[8] On the stage of the Cabaret Voltaire, Dada was crystallizing. The performers began to push the boundaries of their art, delving into the irrational for inspiration. Art becomes anti-art as the productions become more nihilistic. Arp gives an illuminating description of one such performance:

> We are putting on one of our big Sabbaths. The people around us are shouting, laughing, gesticulating. We reply with sighs of love, salvos of hiccups, poems, and the bowwows and meows of mediaeval bruitists. Tzara makes his bottom jump like the belly of an oriental dancer. Janco plays an invisible violin and bows down to the ground. Madame Hennings with a face like a Madonna attempts a split. Huelsenbeck keeps pounding on a big drum, while Ball, pale as a plaster dummy, accompanies him on the piano. The honorific title of nihilist was bestowed on us.[9]

Though descriptions such as these may lead one to believe that these performances lacked any method or goal, this is not the case. The Dada performances of the cabaret were guided by a fundamental set of methods, and the performances were aimed at achieving a set goal. It is to these hidden aspects of Dada which the discussion now turns.

The methodological concepts behind the Dadaist performances were few, though their importance cannot be overstated for both the Cabaret Voltaire and the subsequent Dadaist movement. The Dadaists relied heavily upon simultaneity, bruitism, chance, and primitivism within their productions. Beginning with simultaneity, the best exemplar of this technique is found in the "simultaneous poem." Ball describes such a poem thus:

> [It] is a contrapuntal recitative in which three or more voices speak, sing, whistle, etc., at the same time in such a way that the elegiac, humorous, or bizarre content of the piece is brought out by these combinations... The 'simultaneous poem' has to do with the value of the voice. The human organ represents the soul... the noises represent the background – the inarticulate, the disastrous, the decisive... In a typically compressed way it shows the conflict of the *vox humana* [human voice] with a world that threatens, ensnares, and destroys it....[10]

Through its overlapping of multiple voices, simultaneous poetry sought to "cancel-out" the content of the poem while forcing the audience to attend to the essence of poetry – the sound and rhythm of the human voice. Simultaneity was not simply limited to poetics, however. Examples of the technique can be found in multiple genres of Dadaist art. The effect is always similar to that noted above by Ball. Simultaneity exploits the disharmonies which exist between certain aesthetic elements to render those elements void. Furthermore, it allows for the uncovering of other elements which may have been ignored beneath the cover of the now-canceled elements.

Bruitism is another technique used by the Dadaists; however, they did not invent it, instead they appropriated it from Futurism. As Huelsenbeck reports, "'*Le bruit,*' noise with imitative effects, was introduced into art... by Marinetti, who used a chorus of typewriters, kettledrums, rattles and pot covers... [as] a rather violent reminder of the colorfulness of life."[11] Bruitism was the purposeful creation of abrasive works of art: art designed to shock, disgust, or annoy. The aim is to provoke the audience into feeling something, anything, for Dadaist understood emotional connection rather than intellectual comprehension to be the true goal of art. Thus, a visitor to the Cabaret Voltaire would have been subjected to such bruitist performances as Huelsenbeck's incessant barrage of drum-beats as he marched through the audience. Again, this technique is not limited to cabaret performances, but can be observed in all manner of Dadaist work. Indeed, the value and use of shock simply for its own sake has become one of the defining traits of a Dadaist art-work.

There is also the element of chance which the Dadaists fostered as best they could within their art. Whereas traditional schools of art had argued that chance and accident, though never completely avoidable, should be striven against, Dadaism argued that the use of chance was a critical to the movement. In allowing for chance in their creative process, the Dadaists were learning to rely on non-rational principles of design. The Dadaist saw the laws of chance as closer to the true workings of nature as opposed to the traditional principles of design constructed by reason. By relinquishing control, the artist could distance themselves from the creative process altogether. For example, Arp's *Collage Arranged According to the Laws of Chance* (figure 2) was, as indicated in the title, created wholly by chance when Arp tore-up a drawing he could not get quite right and dropped the pieces onto the floor. The design that these random pieces formed struck Arp as the solution to his design problems. He immediately glued the pieced to his canvas according to the design they formed, creating the work in question.[12]

Finally, primitivism was critical to the Dadaist project, not only as a method but also as the goal of the movement. The Dadaists of the Cabaret Voltaire saw themselves as reacting against World War I and the cultural bankruptcy it represented. The culture, society, and history of Western civilization had culminated in the horrors of total war, and they found themselves caught directly in the heart of the madness. Thus, they turned to art as a means to create change. As Arp stated,

> In Zurich in 1915, losing interest in the slaughterhouse of the world war, we turned to the Fine Arts. While the thunder of the batteries rumbled in the distance, we pasted, we recited, we versified, we sang with all our soul. We searched for an elementary art that would, we thought,

> save mankind from the furious folly of these times. We aspired to a new order that might restore the balance between heaven and hell.[13]

Ball's diary entries during this period reflect the same sentiment:

> Our cabaret is a gesture. Every word that is spoken and sung here says at least one thing: that this humiliating age has not succeeded in winning our respect. What could be respectable and impressive about it? Its cannons? Our big drum drowns them. Its idealism? That has long been a laughing stock... The grandiose slaughters and cannibalistic exploits? Our spontaneous foolishness and our enthusiasm for illusion will destroy them.[14]

Dada was nihilistic, but its nihilism was a means to an end. Like a forest fire which destroys the old growth but in doing so allows new life to sprout, Dadaism's end-goal was a regeneration and rebirth of European culture and society. It sought to recreate art, to bring it in line with the true nature of the human being as a creative and imaginative being. "Reason" and "rationality" were merely the products of a particular historical milieu; the essential nature of the human being was something more.

It is inevitable, though, that a fire will eventually burn itself out. The rapid burst of nihilistic creativity which manifested on the stage of the Cabaret Voltaire lasted approximately five months before it died out and was assimilated into the very artistic tradition it fought against. Troubles began to appear almost immediately. Ball's diary entry for March 15th, 1916, is the first sign: "The cabaret needs a rest. With all the tension the daily performances are not just exhausting, they are crippling. In the middle of the crowds I start to tremble all over. Then I simply cannot take anything in, drop everything, and flee."[15] The critical juncture came on June 23rd, 1916. Hugo Ball planned to premiere his newly created poetic genre: "poems without words" or "sound-poems." He wore a special costume for the event which made it impossible for him to walk, so he was carried onto the stage (Figure 3). He opened with his poem "Karawane."

> gadji beri bimba
> glandridi lauli lonni cadori
> gadjama bim beri glassala
> glandridi glassala tuffm i zimbrabim...

As he continued, he could feel the panic overcoming him again. Reciting the poem aloud for the first time, he realized that his rhythm and tone had grown eerily similar to that of the liturgical chanting he remembered from the Catholic mass. The stresses which had built up within him had come to a head. Something gave way.

> I do not know what gave me the idea of this music, but I began to chant my vowel sequences in a church style like a recitative, and tried not only to look serious, but to force myself to be serious. For a moment it seemed as if there were a pale, bewildered face in my cubist mask, that half-frightened, half-curious face of a ten-year-old boy, trembling and hanging avidly on the priest's words in the requiems and high masses in his home parish. Then the lights went out, as I had ordered, and bathed in sweat, I was carried down off the stage like a magical bishop.[16]

Never again would Ball perform on the cabaret stage. Within a few weeks, he and Emmy Hennings left Zurich for the Swiss country village of Vira-Magadino. Soon thereafter, he returned to Catholicism and spent the rest of his life writing essays on theology. The Cabaret Voltaire survived for a period after Ball's retreat, but within the year it was closed down. The

remaining Dadaists split over the question of who would now lead the movement and in what direction should the movement be taken. The movement itself had lost its novelty – it was accepted as another avant-guard art movement, one of many. Huelsenbeck quipped that Dada's audience was now "characterized by tea-drinking old ladies trying to revive their vanishing sexual powers with the help of 'something mad.'"[17] The revolution was over; Dadaism survived - but only by becoming the very thing it had sought to destroy.

This is the traditional understanding of the Dadaist movement. Yet as stated in the opening paragraph, this paper seeks to challenge the traditional understanding by attempting to locate the genesis of the Dadaist movement in the changes of the 19th century, long before the guns of 1914 began to fire. To do this, it will be necessary to now move backward in time, beginning with the opening of the Cabaret Voltaire in February, 1916 and pushing back through the preceding century, all the while searching for evidence of the existence of Dada principles prior to its accepted birth-date.

Luckily, one does not have to travel far to find the main evidence. Prior to the founding of the Cabaret Voltaire in February, 1916, a Dadaist movement had developed independently in New York City. Much like its Zurich counterpart, this "New York Dada" can be traced to one man, Marcel Duchamp. Born in France, 1887, Duchamp was exposed to and studied the major Modern art movements. His personal style moved through Impressionistic and Fauvist stages, though it was his Cubist/Futurist works, particularly his 1911 work, *Nude Descending a Staircase,* which would place him on the cutting-edge of the modernist movement. In 1913, Duchamp traveled to America to exhibit his *Nude* and other works in the New York Armory show. His works were greeted with a mixed reception. All the same, it during this period that Duchamp makes a key shift from a Cubist/Futurist style to one that is recognizably Dadaist.[18]

The first evidence which points to the crystallization of Dadaist principles with Duchamp is his "anti-retinal" philosophy; which, it must be noted, was fully formed as his guiding artistic principle by 1914. He disagreed that art was a physical activity, a thing manifested within physical objects. Art was something deeper, something intuitive.[19] As he stated in a 1946 interview,

> I wanted to get away from the physical aspect of painting. I was much more interested in recreating ideas in painting. For me the title was very important… I was interested in ideas – not merely in visual products… It was true I was endeavoring to establish myself as far as possible from "pleasing" and "attractive" physical paintings. That extreme was seen as literary.[20]

Duchamp fundamentally challenged the traditional notion of art with his "anti-retinal' stance. Indeed, he is arguing for a fundamental reversal of the very conception of art that has guided Western culture since the Renaissance. Up until Duchamp's generation, Western society has placed the primary value of an artwork on its technical skill – i.e. on the artist's ability to craft an accurate representation of the subject at hand. Simply put, "good" artists were those who could create the illusion that the artwork was actually the thing represented; to do this, techniques such as the vanishing-point, shading, perspective, and so forth were developed by successive generations of artists. These skills were inherently rational techniques; they were grounded in the science of optics which emerged in the Renaissance and could be taught and learned. The creative idea behind the work, the burst of inspiration that one either has or one lacks, takes a secondary role to technical skill (consider how much museum space is devoted to still-life and portraiture.) Of course, the great artists could masterfully bring the two together, such as Michelangelo or Caravaggio, but given the choice between a poorly executed yet highly

imaginative piece and a technically masterful yet dull work, the latter would almost universally be recognized as the work of the "true" artist. What Duchamp is proposing, then, appears all the more radical. The essence of art is not found in the artwork; the essence of art is in the creative act, in the imagination. The traditional understanding which argues the reverse is the decadent ideology – art is not rational, art is fundamentally an irrational, creative act. This is exactly the same argument the Zurich Dadaists would make some time later.

Duchamp's ready-mades are the next pieces of evidence to be considered. These works challenged the art-world as concrete manifestations of the "anti-renal" philosophy, and in doing so, they each challenged the very definition of "art" itself. Each of the three ready-mades selected, however, represent a different stage of Duchamp's development of the ready-made. The first ready-made object, *Bicycle Wheel* (figure 4), is what Duchamp would later term an "assisted ready-made." "Assisted" because the artist is still visible as the "creator" of the object; the sculpture was not truly "ready-made," Duchamp obviously attached the wheel to the top of the wooden stool. Yet taken in context, one can trace all of Duchamp's future ready-mades to this piece. By 1914, Duchamp is producing true ready-mades, such as the *Bottle Rack* (figure 5). However, the ready-mades at this time are private exercises in his "anti-renal" aesthetic theory. They are not exhibited outside of his studio.[21] The final change comes with the most famous ready-made of all – the *Fountain* (figure 6). Duchamp submitted the piece for exhibition to a New York gallery under the alias of "Richard Mutt." The board of directors refused to exhibit the piece on the grounds that it was vulgar as well as obvious plagiarism. Duchamp did not shirk away; the next publication of his periodical, *The Blind Man*, had a large section devoted to the defense of "Richard Mutt." The charge of obscenity was countered by noting that the *Fountain* was a urinal, nothing more or less, and therefore could be no more obscene that any other bathroom fixture. The defense against the charge of plagiarism is the key for this discussion. Duchamp and his supporters argued thus:

> Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.[22]

Duchamp's ready-mades are no longer private exercises in aesthetic theory; they have become direct challenges to the art-world. As he reflected later, "I threw... the urinal in their faces as a challenge."[23] Thus the significance of the ready-made for our discussion: it reflected the technique of brutism. The ready-mades, as well as other subsequent works such as *L.H.O.O.Q.* (figure 7), rely on the brutist technique of abrasiveness, provocation, and shock to effectively communicate their radical critique of art. Again, the parallels with the Zurich Dadaist are striking.

Finally, the discussion turns to Duchamp's use of chance in the construction of his pieces. Looking particularly at the 1913-4 work, *3 Stoppages Etalon* (figure 8), the parallels with the Zurich group again become obvious. This work was created in a manner quite similar to Arp's *Collage Arranged According to the Laws of Chance.* His technique is as follows:

> Duchamp dropped three strings, each one meter in length, from a height of one meter onto a painted canvas. The strings were affixed to the canvas with varnish in the shape they assumed... These sections of canvas and screen were then cut from the stretcher and laid down on glass panels, and three templates were cut from wooden rulers in the profile of the shapes assumed by the strings.[24]

The work was then assembled from these pieces created by random chance. Again, Duchamp is exhibiting Dadaist principles two to three years before the Cabaret Voltaire is formed.

Hopefully the evidence mustered should leave no doubt as to whether or not Duchamp was "Dadaist" before "Dada" was born. Now, one wonders, what does this mean? Simply this, the historical interpretation which posits World War I to be the essential underlying cause of the Dadaist movement is obviously flawed. It may be argued that World War I was one proximate cause for the particular outbreak of Dadaism in Zurich, but if Duchamp was independently creating Dadaist works in 1913 and 1914, there is no possible way World War I can be the essential cause of Dadaism as a whole. The root causes for the eruption of Dadaism must lay further back, prior to the turn of the century. It is to the social and cultural upheavals of the Nineteenth century that this investigation must now turn.

The Nineteenth century was born out of a period of unrest, and this unrest would continue to plague Europe and its people for the whole of the period. The opening of the century saw the end of the one of the greatest wars of the era, the fall of a man some regarded as a savior and others as a tyrant, and the re-establishment of a conservative order across Europe. Attempts to reform any perceived social or political ills resulted in a swift repression by the ruling classes. In response, in the period from 1815 to 1850 there was, on average, one attempted revolution somewhere in Europe every two to three years. People began to perceive themselves and those around them as members of socio-economic classes, each class with its own interests in opposition to others. The spread of industry across the continent merely aided this transformation. Industrialization was uprooting large portions of the population from their traditional communities and depositing them in growing industrial centers across Europe, where alienation and exploitation were the norm. The new economic arrangement of wage-labor replaced the traditional system of agriculture which had sustained communities for centuries. In the absence of these traditional communal and familial ties, the new ideology of nationalism found fertile ground. Because of this, Europeans saw themselves engaged in great national struggles for survival against all other national groups. A population explosion during the first half of the century swelled the population of Europe by forty percent, increasing the pressures on an already tense situation. A handful of intellectuals across Europe loosely grouped under the label "Romantic" began to question whether the earthly paradise of reason promised by the Enlightenment was truly possible. As the century wore on, these individuals would become more disillusioned with the dream of Enlightenment, and their ideas would attract greater numbers.[25]

Science, however, was unperturbed by the climate of doubt, and made many monumental advances through the middle of the century. The fields of chemistry, physics, and medicine made astonishing leaps. The European society became increasingly aware of the raw power it was gaining over the material world with each advance. Benefiting from the technological advances made by these scientific breakthroughs, the new industrial economy spread across Europe at a breakneck speed, altering the social and cultural landscape of the Continent that much quicker. The intellectuals of Europe began to see themselves as caught in a web of forces beyond their control as Realism eclipsed Romanticism. Religion suffered in this period of materialism. Feeling itself under attack by science, particularly after the release of Darwin's *Origin of Species*, and losing its traditional rural population base to the urban centers, the religious men of Europe witnessed their influence wane. With the decline of religion, another unifying thread of European society thinned during a period when social, economic, and international disunity and competition was becoming most pronounced.[26]

Dadaism—Null

By the close of the century, the traditional social and cultural order of Europe was in rapid decline. Another population boom drove up the number of Europeans by another thirty percent. Open hostilities had again erupted between the Great Powers with the unification of Germany and the various conflicts which that unity entailed. Nationalism had by now become the dominant social ideology on the continent: each of the European states began to see hungry enemies everywhere they looked. War was in the air. The Second Industrial Revolution completed the process began a century earlier: the transition from a primarily rural/agricultural society to a primarily urban/industrial one. The social and economic stratification of society became most pronounced during this period, and the resulting polarization of politics between these strata ensured that domestic tranquility in Europe would not come anytime soon. In the intellectual arena, Realism gave way to the Irrationalism of thinkers such as Sorel, Bergson, Nietzsche, and Freud. European society was ending a massive social, political, cultural, and economic transformation from a traditional order to a modern one. Yet this rapid change pushed social tensions, both domestic and international, to a dangerous level across Europe. A single spark could push all of Europe into an orgy of violence and death. Life carried on.[27]

The humanities, however, could never be the same. As stated, *humanities* are those branches of learning that investigate human constructs and concerns as opposed to natural processes. Its modern conception emerged out of the humanism of the Renaissance, which stressed the power of reason, the perfectibility of man, ethical development via education, and the value of civic virtue. None of these, however, survive the Nineteenth century intact: reason is found to be limited, humanity recognizes its inherent imperfections, ethics loses all foundation, and the state becomes a new and powerful beast. The values which had sustained and guided European civilization since the Renaissance were found to be hollow. The culture which had grown around them suddenly found itself without firm footing. This loss was most apparent in the humanities, which struggled to find a new basis, a new foundation, upon which to base its understanding of the human being and its intellectual creations.

What, then, does this whirlwind trek through Nineteenth century European society have to do with the development of Dadaism? Simply put: everything. Art and artists act as mirrors for their times and societies. As Europe underwent this period of rapid change, many artists across Europe attempted to interpret these wildly changing times through their art. However, the traditional methods of artistic representation that had been handed down since the Renaissance no longer seemed adequate to fully catch the "spirit of the age" as it were. Purely representational art was rendered obsolete by the invention of the photograph; thus, Impressionism developed as a way to capture the vivid feel of a scene in a manner that a camera could not. Fauvism took this innovation to the next level. Expressionism freed the artist to compose a scene according to their mood and communicate their feeling visually. Cubism freed the artist from strict representation and mathematical perspective. Across the board, artistic dogma gave way to innovation. Dadaism represents the logical extreme of this trend. Responding to the social forces changing the world around them and building off the artistic innovations which preceded them, the New York and Zurich Dadaists sought a new art, free of traditional dogmas and founded on first principles. They wanted a new art that could fully capture the feeling of this new world, new society, and new individual.

Ultimately, though, any attempt to destroy the past and begin anew from first principles is doomed to failure. As Burke recognized over two centuries ago, the human being is a historical creature. People come to understand themselves by the social constructions developed through tradition and community. This cannot be escaped. Dada ultimately had to face the tradition it

tried to escape and enter into a relationship with it. This it did, and in doing so Dada was changed. This is the great paradox of Dada - nihilism becomes value, destruction becomes creation, anti-art becomes art.

Figure 1 – Marcel Janco, *Cabaret Voltaire*, 1916

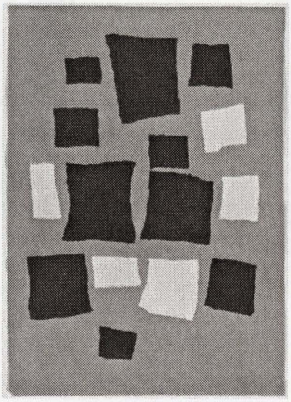
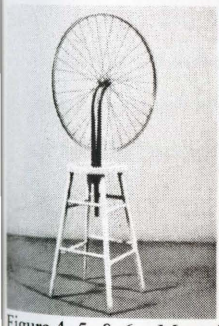


Figure 2 – Hans (Jean) Arp, *Collage Arranged According to the Laws of Chance,* 1916-7

Figure 3 – Hugo Ball reciting "Karawane" at the Cabaret Voltaire, 1916



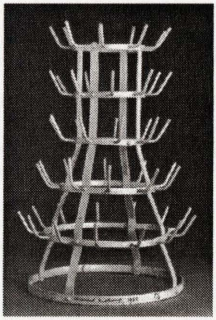


Figure 4, 5, & 6 – Marcel Duchamp, Selected Ready-mades (*Bicycle Wheel*, 1913 / *Bottle Rack*, 1914 / *Fountain*, 1917)

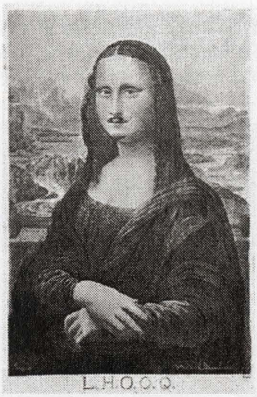


Figure 7 – Marcel Duchamp, *L.H.O.O.Q.*, 1919

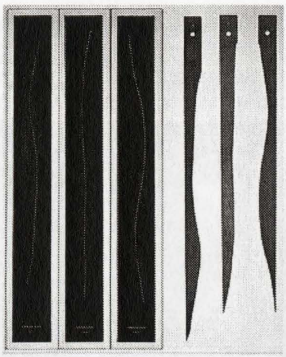


Figure 8 – Marcel Duchamp, *3 Stoppages Etalon*, 1913-4

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[1] Hugo Ball, *Flight Out of Time: A Dada Diary by Hugo Ball*, ed. John Elderfield, trans. Ann Raimes (Berkeley: University of California Press, 1996) xv-xviii.
[2] Ibid, xviii-xix.
[3] Hans Richter, *Dada: Art and Anti-Art,* trans. David Britt (New York: Harry N. Abrams, Inc., 1965) 13.
[4] John D. Erickson, *Dada: Performance, Poetry, and Art* (Boston: Twayne Publishers, 1984) 1-3.
[5] Ball, xxii-xxiii.
[6] Richard Huelsenbeck, *Memoirs of a Dada Drummer,* ed. Hans J. Kleinschmidt, trans. Joachim Neugroschel (New York: The Viking Press, 1974) 4.
[7] Ball, 50-1.
[8] Ibid, 51-2.
[9] Jean Arp, "Dadaland," in *Dadas on Art,* ed. Lucy R. Lippard (Englewood Cliffs: Prentice-Hall, Inc., 1971) 26.
[10] Ball, 57.
[11] Richard Huelsenbeck, "En Avant Dada: A History of Dadaism," in *The Dada Painters and Poets: An Anthology,* ed. Robert Motherwell (Boston: G.K. Hall & Co., 1981) 25.
[12] H. H. Arnason, Marla Prather, and Daniel Wheeler. *History of Modern Art: Painting, Sculpture, Architecture, Photography.* 4th ed. (New York: Prentice Hall, Inc. and Harry N. Abrams, Inc., 1998) 255-6.
[13] Arp, 23-4.
[14] Ball, 61.
[15] Ibid, 57.
[16] Ibid, 71.
[17] Huelsenbeck, *En Avant Dada*, 33.
[18] Erickson, 22-4.
[19] Arnason, 274.
[20] James Johnson Sweeny, "Interview with Marcel Duchamp," in *Dadas on Art,* ed. Lucy R. Lippard (Englewood Cliffs: Prentice-Hall, Inc., 1971) 141.
[21] Arnason, 275-6.
[22] Anonymous, "The Richard Mutt Case," *The Blind Man,* May 1917, 5.
[23] Arnason, 276.
[24] Ibid, 276.
[25] Gordon A. Craig, *Europe, 1815-1914,* 3rd ed. (Fort Worth: Harcourt Brace Jovanovich College Publishers, 1989) 3-9.
[26] Ibid, 145-52

[27] Ibid, 241-7