

screeching phonograph record; to respect all individuals in their folly of the moment: whether it be serious, fearful, timid, ardent, vigorous, determined, enthusiastic; to divest one's church of every useless cumbersome accessory; to spit out disagreeable or amorous ideas like a luminous waterfall, or coddle them – with the extreme satisfaction that it doesn't matter in the least – with the same intensity in the thicket of one's soul – pure of insects for blood well-born, and gilded with bodies of archangels. Freedom: Dada Dada Dada, a roaring of tense colors, and interlacing of opposites and of all contradictions, grotesques, inconsistencies:

LIFE

4 Richard Huelsenbeck (1892–1974) 'First German Dada Manifesto' ('Collective Dada Manifesto')

Having been active in Zurich Dada, Huelsenbeck returned to Germany in January 1917. Berlin Dada became the most explicitly political part of the movement, associated with German Bolshevism. This first manifesto nevertheless remains largely oriented to artistic struggles, simultaneously mounting an attack on the failure of Expressionism, and allying Dada with 'the new medium', viz. collage and montage. It was delivered at the I. B. Neumann gallery in Berlin in February 1918, and originally published in *Der Zweemann*, Hanover, c.1919; reprinted in Huelsenbeck (ed.), *Dada Almanach*, Berlin, 1920. It was then reissued in 1920 as 'Collective Dada Manifesto' signed by: Huelsenbeck, Tristan Tzara, Franz Jung, George Grosz, Marcel Janco, Raoul Hausmann, Hugo Ball, Pierre Albert-Birot, Hans Arp et al. The present translation by Ralph Mannheim is taken from Motherwell, op. cit., pp. 242–6.

Art in its execution and direction is dependent on the time in which it lives, and artists are creatures of their epoch. The highest art will be that which in its conscious content presents the thousandfold problems of the day, the art which has been visibly shattered by the explosions of last week, which is forever trying to collect its limbs after yesterday's crash. The best and most extraordinary artists will be those who every hour snatch the tatters of their bodies out of the frenzied cataract of life, who, with bleeding hands and hearts, hold fast to the intelligence of their time. Has expressionism fulfilled our expectations of such an art, which should be an expression of our most vital concerns?

No! No! No!

Have the expressionists fulfilled our expectations of an art that burns the essence of life into our flesh?

No! No! No!

Under the pretext of turning inward, the expressionists in literature and painting have banded together into a generation which is already looking forward to honorable mention in the histories of literature and art and aspiring to the most respectable civic distinctions. On pretext of carrying on propaganda for the soul, they have, in their struggle with naturalism, found their way back to the abstract, pathetic gestures which

presuppose a comfortable life free from content or strife. The stages are filling up with kings, poets and Faustian characters of all sorts; the theory of a melioristic philosophy, the psychological naiveté of which is highly significant for a critical understanding of expressionism, runs ghostlike through the minds of men who never act. Hatred of the press, hatred of advertising, hatred of sensations are typical of people who prefer their armchair to the noise of the street, and who even make it a point of pride to be swindled by every smalltime profiteer. That sentimental resistance to the times, which are neither better nor worse, neither more reactionary nor more revolutionary than other times, that weak-kneed resistance, flirting with prayers and incense when it does not prefer to load its cardboard cannon with Attic iambs – is the quality of a youth which never knew how to be young. Expressionism, discovered abroad, and in Germany, true to style, transformed into an opulent idyll and the expectation of a good pension, has nothing in common with the efforts of active men. The signers of this manifesto have, under the battle cry:

Dada!!!!

gathered together to put forward a new art, from which they expect the realization of new ideals. What then is DADAISM?

The word Dada symbolizes the most primitive relation to the reality of the environment; with Dadaism a new reality comes into its own. Life appears as a simultaneous muddle of noises, colors and spiritual rhythms, which is taken unmodified into Dadaist art, with all the sensational screams and fevers of its reckless everyday psyche and with all its brutal reality. This is the sharp dividing line separating Dadaism from all artistic directions up until now and particularly from FUTURISM which not long ago some puddingheads took to be a new version of impressionist realization. Dadaism for the first time has ceased to take an aesthetic attitude toward life, and this it accomplishes by tearing all the slogans of ethics, culture and inwardness, which are merely cloaks for weak muscles, into their components.

The Bruitist poem

represents a streetcar as it is, the essence of the streetcar with the yawning of Schulze the coupon clipper and the screeching of the brakes.

The Simultaneist poem

teaches a sense of the merrygoround of all things; while Herr Schulze reads his paper, the Balkan Express crosses the bridge at Nish, a pig squeals in Butcher Nuttke's cellar.

The Static poem

makes words into individuals, out of the letters spelling woods, steps the woods with its treetops, liveried foresters and wild sows, maybe a boarding house steps out too, and maybe it's called Bellevue or Bella Vista. Dadaism leads to amazing new possibilities and forms of expression in all the arts. It made cubism a dance on the stage, it disseminated the BRUITIST music of the futurists (whose purely Italian concerns it

has no desire to generalize) in every country in Europe. The word Dada in itself indicates the internationalism of the movement which is bound to no frontiers, religions or professions. Dada is the international expression of our times, the great rebellion of artistic movements, the artistic reflex of all these offensives, peace congresses, riots in the vegetable market, midnight suppers at the Esplanade, etc., etc. Dada champions the use of the

new medium in painting.

Dada is a CLUB, founded in Berlin, which you can join without commitments. In this club every man is chairman and every man can have his say in artistic matters. Dada is not a pretext for the ambition of a few literary men (as our enemies would have you believe), Dada is a state of mind that can be revealed in any conversation whatever, so that you are compelled to say: this man is a DADAIST – that man is not; the Dada Club consequently has members all over the world, in Honolulu as well as New Orleans and Meseritz. Under certain circumstances to be a Dadaist may mean to be more a businessman, more a political partisan than an artist – to be an artist only by accident – to be a Dadaist means to let oneself be thrown by things, to oppose all sedimentation; to sit in a chair for a single moment is to risk one's life (Mr Wengs pulled his revolver out of his pants pocket). A fabric tears under your hand, you say yes to a life that strives upward by negation. Affirmation – negation: the gigantic hocuspocus of existence fires the nerves of the true Dadaist – and there he is, reclining, hunting, cycling – half Bantagrue, half St Francis, laughing and laughing. Blast the aesthetic-ethical attitude! Blast the bloodless abstraction of expressionism! Blast the literary hollowheads and their theories for improving the world! For Dadaism in word and image, for all the Dada things that go on in the world! To be against this manifesto is to be a Dadaist!

5 Richard Huelsenbeck (1892–1974) and Raoul Hausmann (1886–1971) 'What is Dadaism and what does it want in Germany?'

The First German Dada Manifesto emphasized 'movement' and 'struggle'. The remaining requirement for a 'program of action' was fulfilled by the present manifesto. Its utopian character is evident. Some erstwhile Dadaists such as Grosz and Heartfield rapidly took the more practical step of joining the German Communist Party (KPD) at its foundation in January 1919. The manifesto appeared in *Der Dada*, no. 1, 1919, where it was co-signed by Jefim Golyscheff, and was reprinted in Huelsenbeck's *En Avant Dada*, Hanover, 1920. The present translation by Ralph Mannheim is from Motherwell, *op. cit.*, pp. 41–2.

1 *Dadaism demands:*

- 1) The international revolutionary union of all creative and intellectual men and women on the basis of radical Communism;
- 2) The introduction of progressive unemployment through comprehensive mechanization of every field of activity. Only by unemployment does it become possible for the individual to achieve certainty as to the truth of life and finally become accustomed to experience;
- 3) The immediate expropriation of property (socialization) and the communal feeding of all; further, the erection of cities of light, and gardens which will belong to society as a whole and prepare man for a state of freedom.