

Without any concern for functionality, the Dadaists assembled on the same page, and sometimes in the same word, different typefaces and different sizes, playing with mismatched unions, pages out of balance, and composing indifferently in any direction.

They appropriated - forwards, backwards, and upside down - the language of advertising signs and hand or an eye - to make rallying signs of them.

and the page became polycentric and the mono-directional sense for reading was abolished. Positions, like those of Theo van Doesburg and Kurt Schwitters for the program of a Dada evening in The Hague, in 1923 - at the all-over, a centrifugal explosion of contradictory signs, Scrambled.

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