

Regardless of misconceptions which surround the identification of Dada and its spirit,  
there is consistency in the identification of its typographic innovation.

Every viewer of Dada manifestation is struck by the obligation its visual language enforces to compel  
the eye to see differently, to record  
linguistic ideograms rather than words,  
to absorb rhythms of type rather than the familiar linearity of lead  
which characterized traditional typography,

to talk  
to discover meanings sequestered in hidden places,  
pography creates an assault which sometimes bears profound and  
language binds its tail.

language I in its train and other times is merely  
a vast fist pounding out a  
tickle  
or  
a caress