[Template:Other uses](/wiki/Template:Other_uses" \o "Template:Other uses) [thumb|Cover of the first edition of the publication *Dada* by](/wiki/File:Dada1.jpg) [Tristan Tzara](/wiki/Tristan_Tzara); Zürich, 1917 **Dada** ([Template:IPAc-en](/wiki/Template:IPAc-en)) or **Dadaism** was an [art movement](/wiki/Art_movement) of the European [avant-garde](/wiki/Avant-garde) in the early 20th century. Dada in [Zürich](/wiki/Zürich), [Switzerland](/wiki/Switzerland), began in 1916 at [Cabaret Voltaire](/wiki/Cabaret_Voltaire_(Zurich)), spreading to [Berlin](/wiki/Berlin) shortly thereafter, but the height of [New York Dada](/wiki/New_York_Dada) was the year before, in 1915.[[1]](#cite_note-1) The term [anti-art](/wiki/Anti-art), a precursor to Dada, was coined by [Marcel Duchamp](/wiki/Marcel_Duchamp) around 1913 when he created his first [readymades](/wiki/Found_object).[[2]](#cite_note-2) Dada, in addition to being anti-war, had political affinities with the radical left and was also anti-bourgeois.[[3]](#cite_note-3) [thumb|](/wiki/File:Francis_Picabia,_Dame!_Illustration_for_the_cover_of_the_periodical_Dadaphone_n._7,_Paris,_March_1920.jpg)[Francis Picabia](/wiki/Francis_Picabia), *Dame!* Illustration for the cover of the periodical *Dadaphone*, n. 7, Paris, March 1920 At least two works qualified as pre-Dadaist, *a posteriori*, had already sensitized the public and artists alike: [*Ubu Roi*](/wiki/Ubu_Roi) (1896) by [Alfred Jarry](/wiki/Alfred_Jarry), and the ballet [*Parade*](/wiki/Parade_(ballet)) (1916–17) by [Erik Satie](/wiki/Erik_Satie).[[4]](#cite_note-4) The roots of Dada lay in pre-war avant-garde. [Cubism](/wiki/Cubism) and the development of [collage](/wiki/Collage), combined with [Wassily Kandinsky's](/wiki/Wassily_Kandinsky) theoretical writings and [abstraction](/wiki/Abstract_art), detached the movement from the constraints of reality and convention. The influence of French poets and the writings of [German Expressionists](/wiki/Expressionism) liberated Dada from the tight correlation between words and meaning.[[5]](#cite_note-5) Avant-garde circles outside France knew of pre-war Parisian developments. They had seen (or participated in) Cubist exhibitions held at Galería Dalmau, Barcelona (1912), Galerie [Der Sturm](/wiki/Der_Sturm) in Berlin (1912), the [Armory show](/wiki/Armory_show) in New York (1913), [SVU Mánes](/wiki/Mánes_Union_of_Fine_Arts) in Prague (1914), several [Jack of Diamonds](/wiki/Jack_of_Diamonds_(artists)) exhibitions in Moscow and at De Moderne Kunstkring, Amsterdam (between 1911 and 1915). [Futurism](/wiki/Futurism) developed in response to the work of various artists. Dada subsequently combined these approaches.[[6]](#cite_note-6) Dada activities included public gatherings, demonstrations, and publication of art/literary journals; passionate coverage of art, politics, and culture were topics often discussed in a variety of media. Key figures in the movement included [Hugo Ball](/wiki/Hugo_Ball), [Emmy Hennings](/wiki/Emmy_Hennings), [Hans Arp](/wiki/Hans_Arp), [Raoul Hausmann](/wiki/Raoul_Hausmann), [Hannah Höch](/wiki/Hannah_Höch), [Johannes Baader](/wiki/Johannes_Baader), [Tristan Tzara](/wiki/Tristan_Tzara), [Francis Picabia](/wiki/Francis_Picabia), [Richard Huelsenbeck](/wiki/Richard_Huelsenbeck), [George Grosz](/wiki/George_Grosz), [John Heartfield](/wiki/John_Heartfield), [Marcel Duchamp](/wiki/Marcel_Duchamp), [Beatrice Wood](/wiki/Beatrice_Wood), [Kurt Schwitters](/wiki/Kurt_Schwitters), [Hans Richter](/wiki/Hans_Richter_(artist)), and [Max Ernst](/wiki/Max_Ernst), among others. The movement influenced later styles like the avant-garde and [downtown music](/wiki/Downtown_music) movements, and groups including [surrealism](/wiki/Surrealism), [Nouveau Réalisme](/wiki/Nouveau_Réalisme), [pop art](/wiki/Pop_art) and [Fluxus](/wiki/Fluxus).

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## Overview[[edit](/index.php?title=(none)&action=edit&section=1)]

[thumb|350px|](/wiki/File:Francis_Picabia,_1915,_New_York..jpg)[Francis Picabia](/wiki/Francis_Picabia), (left) *Le saint des saints c'est de moi qu'il s'agit dans ce portrait*, 1 July 1915; (center) *Portrait d'une jeune fille americaine dans l'état de nudité*, 5 July 1915: (right) *J'ai vu et c'est de toi qu'il s'agit, De Zayas! De Zayas! Je suis venu sur les rivages du Pont-Euxin*, New York, 1915 Dada was an informal international movement, with participants in Europe and North America. The beginnings of Dada correspond to the outbreak of [World War I](/wiki/World_War_I). For many participants, the movement was a protest against the [bourgeois](/wiki/Bourgeoisie) [nationalist](/wiki/Nationalism) and [colonialist](/wiki/Colonialism) interests, which many Dadaists believed were the root cause of the war, and against the cultural and intellectual conformity—in art and more broadly in society—that corresponded to the war.<ref name=RichterAntiArt>[Template:Citation](/wiki/Template:Citation)</ref>

Many Dadaists believed that the 'reason' and 'logic' of bourgeois [capitalist](/wiki/Capitalism) society had led people into war. They expressed their rejection of that ideology in artistic expression that appeared to reject logic and embrace [chaos](/wiki/Randomness) and [irrationality](/wiki/Irrationality). For example, [George Grosz](/wiki/George_Grosz) later recalled that his Dadaist art was intended as a protest "against this world of mutual destruction."[[7]](#cite_note-7) According to [Hans Richter](/wiki/Hans_Richter_(artist)) Dada was not art: it was "[anti-art](/wiki/Anti-art)."[[8]](#cite_note-8) Dada represented the opposite of everything which art stood for. Where art was concerned with traditional [aesthetics](/wiki/Aesthetics), Dada ignored aesthetics. If art was to appeal to sensibilities, Dada was intended to offend.

As [Hugo Ball](/wiki/Hugo_Ball) expressed it, "For us, art is not an end in itself ... but it is an opportunity for the true perception and criticism of the times we live in."[[9]](#cite_note-9) A reviewer from the [*American Art News*](/wiki/ARTnews) stated at the time that "Dada philosophy is the sickest, most paralyzing and most destructive thing that has ever originated from the brain of man." Art historians have described Dada as being, in large part, a "reaction to what many of these artists saw as nothing more than an insane spectacle of collective homicide."[[10]](#cite_note-10) Years later, Dada artists described the movement as "a phenomenon bursting forth in the midst of the postwar economic and moral crisis, a savior, a monster, which would lay waste to everything in its path... [It was] a systematic work of destruction and demoralization... In the end it became nothing but an act of sacrilege."[[10]](#cite_note-10) To quote Dona Budd's *The Language of Art Knowledge*,

Dada was born out of negative reaction to the horrors of the First World War. This international movement was begun by a group of artists and poets associated with the [Cabaret Voltaire](/wiki/Cabaret_Voltaire_(Zurich)) in Zürich. Dada rejected reason and logic, prizing nonsense, irrationality and intuition. The origin of the name Dada is unclear; some believe that it is a nonsensical word. Others maintain that it originates from the Romanian artists Tristan Tzara's and Marcel Janco's frequent use of the words "da, da," meaning "yes, yes" in the Romanian language. Another theory says that the name "Dada" came during a meeting of the group when a paper knife stuck into a French–German dictionary happened to point to 'dada', a French word for 'hobbyhorse'.[[11]](#cite_note-11)

The movement primarily involved [visual arts](/wiki/Visual_arts), [literature](/wiki/Literature), [poetry](/wiki/Poetry), [art manifestos](/wiki/Art_manifesto), [art theory](/wiki/Aesthetics), [theatre](/wiki/Theatre), and [graphic design](/wiki/Graphic_design), and concentrated its [anti-war](/wiki/Anti-war) politics through a rejection of the prevailing standards in [art](/wiki/Art) through anti-art cultural works.

## History[[edit](/index.php?title=(none)&action=edit&section=2)]

### Zürich[[edit](/index.php?title=(none)&action=edit&section=3)]

[thumb|left|](/wiki/File:Hoch-Cut_With_the_Kitchen_Knife.jpg)[Hannah Höch](/wiki/Hannah_Höch), *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919, collage of pasted papers, 90×144 cm, [Nationalgalerie, Staatliche Museen zu Berlin](/wiki/Berlin_State_Museums) In 1916, [Hugo Ball](/wiki/Hugo_Ball), [Emmy Hennings](/wiki/Emmy_Hennings), [Tristan Tzara](/wiki/Tristan_Tzara), [Jean Arp](/wiki/Jean_Arp), [Marcel Janco](/wiki/Marcel_Janco), [Richard Huelsenbeck](/wiki/Richard_Huelsenbeck), [Sophie Taeuber](/wiki/Sophie_Taeuber), and [Hans Richter](/wiki/Hans_Richter_(artist)), along with others, discussed art and put on performances in the [Cabaret Voltaire](/wiki/Cabaret_Voltaire_(Zürich)) expressing their disgust with the war and the interests that inspired it.

Some sources state that Dada coalesced on October 6 at the Cabaret Voltaire. Other sources state that Dada did not originate fully in a Zürich literary salon but grew out of an already vibrant artistic tradition in Eastern Europe, particularly Romania, that transposed to Switzerland when a group of Jewish [modernist](/wiki/Modernism) artists (Tzara, Janco, [Arthur Segal](/wiki/Arthur_Segal), and others) settled in Zürich. In the years prior to the First World War similar art had already risen in Bucharest and other Eastern European cities; it is likely that Dada's catalyst was the arrival in Zürich of artists like Tzara and Janco.[[12]](#cite_note-12) Having left [Germany](/wiki/Germany) and [Romania](/wiki/Romania) during the Great War, the artists found themselves in [Switzerland](/wiki/Switzerland), a country recognized for its neutrality. Inside this space of political neutrality they decided to use abstraction to fight against the social, political, and cultural ideas of that time. The dadaists believed those ideas to be a byproduct of bourgeois society, a society so apathetic it would rather fight a war against itself than challenge the [*status quo*](/wiki/Status_quo).<ref name=nga.gov>[Template:Cite web](/wiki/Template:Cite_web)</ref>

Janco recalled, "We had lost confidence in our culture. Everything had to be demolished. We would begin again after the [*tabula rasa*](/wiki/Tabula_rasa). At the Cabaret Voltaire we began by shocking common sense, public opinion, education, institutions, museums, good taste, in short, the whole prevailing order." [[13]](#cite_note-13) The Cabaret closed its doors in early July and then at the first public [soiree](/wiki/Soiree) at Waag Hall[[14]](#cite_note-14) on July 14, 1916, Ball recited the [first manifesto](/wiki/Wikisource:Dada_Manifesto_(1916,_Hugo_Ball)). In 1917, Tzara wrote a second [Dada manifesto](/wiki/Wikisource:Dada_Manifesto) considered one of the most important Dada writings, which was published in 1918. Other manifestos followed.

A single issue of the magazine *Cabaret Voltaire* was the first publication to come out of the movement.

After the cabaret closed down, Dada activities moved on to a new gallery, and [Hugo Ball](/wiki/Hugo_Ball) left for Bern. Tzara began a relentless campaign to spread Dada ideas. He bombarded French and Italian artists and writers with letters, and soon emerged as the Dada leader and master strategist. The Cabaret Voltaire re-opened, and is still in the same place at the Spiegelgasse 1 in the Niederdorf.

Zürich Dada, with Tzara at the helm, published the art and literature review *Dada* beginning in July 1917, with five editions from Zürich and the final two from Paris.

Other artists, such as [André Breton](/wiki/André_Breton) and [Philippe Soupault](/wiki/Philippe_Soupault), created “literature groups to help extend the influence of Dada.”[[15]](#cite_note-15) After the fighting of the First World War had ended in the armistice of November 1918, most of the Zürich Dadaists returned to their home countries, and some began Dada activities in other cities. Others, such as the Swiss native [Sophie Taeuber](/wiki/Sophie_Taeuber), would remain in Zürich into the 1920s.

### Berlin[[edit](/index.php?title=(none)&action=edit&section=4)]

[thumb|Cover of *Anna Blume, Dichtungen*, 1919](/wiki/File:An_Anna_Blume.jpg) "Berlin was a city of tightened stomachers, of mounting, thundering hunger, where hidden rage was transformed into a boundless money lust, and men's minds were concentrating more and more on questions of naked existence... Fear was in everybody's bones "- Richard Hülsenbeck

The groups in Germany were not as strongly [anti-art](/wiki/Anti-art) as other groups. Their activity and art were more political and social, with corrosive [manifestos](/wiki/Art_manifesto) and propaganda, satire, public demonstrations and overt political activities. The intensely political and war-torn environment of Berlin had a dramatic impact on the ideas of Berlin Dadaists. Conversely, New York's geographic distance from the war spawned its more theoretically-driven, less political nature.[[16]](#cite_note-16) In February 1918, while the Great War was approaching its climax, Huelsenbeck gave his first Dada speech in Berlin, and he produced a Dada manifesto later in the year. Following the [October Revolution](/wiki/October_Revolution) in [Russia](/wiki/Russian_Empire), by then out of the war, [Hannah Höch](/wiki/Hannah_Höch) and [George Grosz](/wiki/George_Grosz) used Dada to express communist sympathies. Grosz, together with [John Heartfield](/wiki/John_Heartfield), Höch and Hausmann developed the [technique](/wiki/Wikt:technique) of [photomontage](/wiki/Photomontage) during this period. After the war, the artists published a series of short-lived political magazines and held the *First International Dada Fair*, 'the greatest project yet conceived by the Berlin Dadaists', in the summer of 1920.[[17]](#cite_note-17) As well as work by the main members of Berlin Dada – Grosz, [Raoul Hausmann](/wiki/Raoul_Hausmann), Hannah Höch, [Johannes Baader](/wiki/Johannes_Baader), Huelsenbeck and Heartfield – the exhibition also included the work of [Otto Dix](/wiki/Otto_Dix), [Francis Picabia](/wiki/Francis_Picabia), Jean Arp, [Max Ernst](/wiki/Max_Ernst), [Rudolf Schlichter](/wiki/Rudolf_Schlichter), [Johannes Baargeld](/wiki/Johannes_Theodor_Baargeld) and others.[[17]](#cite_note-17) In all, over 200 works were exhibited, surrounded by incendiary slogans, some of which also ended up written on the walls of the Nazi's [*Entartete Kunst*](/wiki/Entartete_Kunst) exhibition in 1937. Despite high ticket prices, the exhibition lost money, with only one recorded sale.[[18]](#cite_note-18) The Berlin group published periodicals such as *Club Dada*, *Der Dada*, [*Everyman His Own Football*](/wiki/Jedermann_sein_eigner_Fussball), and *Dada Almanach*.

### Cologne[[edit](/index.php?title=(none)&action=edit&section=5)]

In [Cologne](/wiki/Cologne), Ernst, Baargeld, and Arp launched a controversial Dada exhibition in 1920 which focused on nonsense and anti-bourgeois sentiments. Cologne's Early Spring Exhibition was set up in a pub, and required that participants walk past urinals while being read lewd poetry by a woman in a [communion](/wiki/Eucharist) dress. The police closed the exhibition on grounds of obscenity, but it was re-opened when the charges were dropped.[[19]](#cite_note-19) [thumb|left|](/wiki/File:Duchamp_Fountaine.jpg)[Marcel Duchamp](/wiki/Marcel_Duchamp), [*Fountain*](/wiki/Fountain_(Duchamp))*,* 1917. Photograph by [Alfred Stieglitz](/wiki/Alfred_Stieglitz)

### New York[[edit](/index.php?title=(none)&action=edit&section=6)]

[Template:Main](/wiki/Template:Main) Like Zürich, [New York City](/wiki/New_York_City) was a refuge for writers and artists from the First World War. Soon after arriving from France in 1915, [Marcel Duchamp](/wiki/Marcel_Duchamp) and [Francis Picabia](/wiki/Francis_Picabia) met American artist [Man Ray](/wiki/Man_Ray). By 1916 the three of them became the center of radical anti-art activities in the United States. American [Beatrice Wood](/wiki/Beatrice_Wood), who had been studying in France, soon joined them, along with [Elsa von Freytag-Loringhoven](/wiki/Elsa_von_Freytag-Loringhoven). [Arthur Cravan](/wiki/Arthur_Cravan), fleeing conscription in France, was also present for a time. Much of their activity centered in [Alfred Stieglitz's](/wiki/Alfred_Stieglitz) gallery, [291](/wiki/291_(art_gallery)), and the home of [Walter and Louise Arensberg](/wiki/Walter_Conrad_Arensberg).

The New Yorkers, though not particularly organized, called their activities *Dada,* but they did not issue manifestos. They issued challenges to art and culture through publications such as [*The Blind Man*](/wiki/The_Blind_Man), *Rongwrong*, and *New York Dada* in which they criticized the traditionalist basis for *museum* art. New York Dada lacked the disillusionment of European Dada and was instead driven by a sense of irony and humor. In his book *Adventures in the arts: informal chapters on painters, vaudeville and poets* [Marsden Hartley](/wiki/Marsden_Hartley) included an essay on "[The Importance of Being 'Dada'](/wiki/S:The_Importance_of_Being_Dada)".

[thumb|upright|](/wiki/File:Label_for_the_Belle_Haleine_cropped.png)[*Rrose Sélavy*](/wiki/Rrose_Sélavy), the alter ego of famed Dadaist [Marcel Duchamp](/wiki/Marcel_Duchamp) During this time Duchamp began exhibiting "[readymades](/wiki/Readymades_of_Marcel_Duchamp)" (everyday objects found or purchased and declared art) such as a bottle rack, and was active in the [Society of Independent Artists](/wiki/Society_of_Independent_Artists). In 1917 he submitted the now famous [*Fountain*](/wiki/Fountain_(Duchamp)), a urinal signed R. Mutt, to the Society of Independent Artists exhibition only to have the piece rejected. First an object of scorn within the arts community, the [*Fountain*](/wiki/Fountain_(Duchamp)) has since become almost canonized by some as one of the most recognizable modernist works of sculpture. Art world experts polled by the sponsors of the 2004 Turner Prize, Gordon's gin, voted it "the most influential work of modern art." [[20]](#cite_note-20) [[21]](#cite_note-21) As recent scholarship documents, the work is likely more collaborative than it has been given credit for in twentieth-century art history. Duchamp indicates in a 1917 letter to his sister that a female friend was centrally involved in the conception of this work. As he writes: "One of my female friends who had adopted the pseudonym Richard Mutt sent me a porcelain urinal as a sculpture."[[22]](#cite_note-22) The piece is more in line with the scatological aesthetics of Duchamp's friend and neighbour, the [Baroness Elsa von Freytag-Loringhoven](/wiki/Elsa_von_Freytag-Loringhoven), than Duchamp's.[[23]](#cite_note-23) In an attempt to "pay homage to the spirit of Dada" a performance artist named [Pierre Pinoncelli](/wiki/Pierre_Pinoncelli) made a crack in *The Fountain* with a hammer in January 2006; he also urinated on it in 1993.

Picabia's travels tied New York, Zürich and Paris groups together during the Dadaist period. For seven years he also published the Dada periodical [*391*](/wiki/391_(magazine)) in Barcelona, New York City, Zürich, and Paris from 1917 through 1924.

By 1921, most of the original players moved to Paris where Dada experienced its last major incarnation.

### Paris[[edit](/index.php?title=(none)&action=edit&section=7)]

[thumb|upright|](/wiki/File:Man_Ray,_Rencontre_dans_la_porte_tournante.jpg)[Man Ray](/wiki/Man_Ray), c. 1921–22, *Rencontre dans la porte tournante*, published on the cover of [*Der Sturm*](/wiki/Der_Sturm), Volume 13, Number 3, 5 March 1922 [thumb|upright|Man Ray, c. 1921–22, *Dessin* (*Drawing*), published on page 43 of *Der Sturm*, Volume 13, Number 3, 5 March 1922](/wiki/File:Man_Ray,_Dessin.jpg) The French [avant-garde](/wiki/Avant-garde) kept abreast of Dada activities in Zürich with regular communications from [Tristan Tzara](/wiki/Tristan_Tzara) (whose pseudonym means "sad in country," a name chosen to protest the treatment of Jews in his native Romania), who exchanged letters, poems, and magazines with [Guillaume Apollinaire](/wiki/Guillaume_Apollinaire), [André Breton](/wiki/André_Breton), [Max Jacob](/wiki/Max_Jacob), [Clément Pansaers](/wiki/Clément_Pansaers), and other French writers, critics and artists.

Paris had arguably been the classical music capital of the world since the advent of musical Impressionism in the late 19th century. One of its practitioners, [Erik Satie](/wiki/Erik_Satie), collaborated with [Picasso](/wiki/Pablo_Picasso) and [Cocteau](/wiki/Jean_Cocteau) in a mad, scandalous ballet called [*Parade*](/wiki/Parade_(ballet)). First performed by the [Ballets Russes](/wiki/Ballets_Russes) in 1917, it succeeded in creating a scandal but in a different way than Stravinsky's [*Le Sacre du Printemps*](/wiki/Le_Sacre_du_Printemps) had done almost five years earlier. This was a ballet that was clearly parodying itself, something traditional ballet patrons would obviously have serious issues with.

Dada in Paris surged in 1920 when many of the originators converged there. Inspired by Tzara, Paris Dada soon issued manifestos, organized demonstrations, staged performances and produced a number of journals (the final two editions of *Dada*, *Le Cannibale*, and *Littérature* featured Dada in several editions.)[[24]](#cite_note-24) The first introduction of Dada artwork to the Parisian public was at the [Salon des Indépendants](/wiki/Salon_des_Indépendants) in 1921. [Jean Crotti](/wiki/Jean_Crotti) exhibited works associated with Dada including a work entitled, *Explicatif* bearing the word *Tabu*. In the same year Tzara staged his Dadaist play [*The Gas Heart*](/wiki/The_Gas_Heart) to howls of derision from the audience. When it was re-staged in 1923 in a more professional production, the play provoked a theatre riot (initiated by [André Breton](/wiki/André_Breton)) that heralded the split within the movement that was to produce [Surrealism](/wiki/Surrealism). Tzara's last attempt at a Dadaist drama was his "[ironic](/wiki/Irony) [tragedy](/wiki/Tragedy)" [*Handkerchief of Clouds*](/wiki/Handkerchief_of_Clouds) in 1924.

### Netherlands[[edit](/index.php?title=(none)&action=edit&section=8)]

In the Netherlands the Dada movement centered mainly around [Theo van Doesburg](/wiki/Theo_van_Doesburg), best known for establishing the [De Stijl](/wiki/De_Stijl) movement and magazine of the same name. Van Doesburg mainly focused on poetry, and included poems from many well-known Dada writers in *De Stijl* such as [Hugo Ball](/wiki/Hugo_Ball), [Hans Arp](/wiki/Hans_Arp) and [Kurt Schwitters](/wiki/Kurt_Schwitters). Van Doesburg and [Template:Ill](/wiki/Template:Ill) (a cordwainer in [Drachten](/wiki/Drachten)) became friends of Schwitters, and together they organized the so-called *Dutch Dada campaign* in 1923, where Van Doesburg promoted a leaflet about Dada (entitled *What is Dada?*), Schwitters read his poems, [Vilmos Huszàr](/wiki/Vilmos_Huszàr) demonstrated a mechanical dancing doll and Nelly van Doesburg (Theo's wife), played [avant-garde](/wiki/Avant-garde) compositions on piano.

[thumb|A Bonset sound-poem, "Passing troop", 1916](/wiki/File:I.K._Bonset_Voorbijtrekkende_troep_2.jpg) Van Doesburg wrote Dada poetry himself in *De Stijl*, although under a pseudonym, I.K. Bonset, which was only revealed after his death in 1931. 'Together' with I.K. Bonset, he also published a short-lived [Dutch](/wiki/Dutch_literature) Dada magazine called *Mécano* (1922–3). Another Dutchman identified by [K. Schippers](/wiki/K._Schippers) in his study of the movement in the Netherlands[[25]](#cite_note-25) was the [Groningen](/wiki/Groningen) typographer [H. N. Werkman](/wiki/H._N._Werkman), who was in touch with Van Doesburg and Schwitters while editing his own magazine, *The Next Call* (1923–6). Two more artists mentioned by Schippers were German-born and eventually settled in the Netherlands. These were Otto van Rees, who had taken part in the liminal exhibitions at the Café Voltaire in Zürich, and [Paul Citroen](/wiki/Paul_Citroen).

### Georgia[[edit](/index.php?title=(none)&action=edit&section=9)]

Although Dada itself was unknown in [Georgia](/wiki/Georgia_(country)) until at least 1920, from 1917 until 1921 a group of poets called themselves "41st Degree" (referring both to the latitude of [Tbilisi](/wiki/Tbilisi), Georgia and to the temperature of a high fever) organized along Dadaist lines. The most important figure in this group was [Iliazd](/wiki/Ilia_Zdanevich), whose radical typographical designs visually echo the publications of the Dadaists. After his flight to Paris in 1921, he collaborated with Dadaists on publications and events.

### Yugoslavia[[edit](/index.php?title=(none)&action=edit&section=10)]

In [Yugoslavia](/wiki/Yugoslavia) there was heavy Dada activity between 1920 and 1922, run mainly by [Dragan Aleksić](/wiki/Dragan_Aleksić) and including work by Mihailo S. Petrov, Zenitist's two brothers Ljubomir Micić and Branko Ve Poljanski. Aleksić used the term "Yougo-Dada" and is known to have been in contact with [Raoul Hausmann](/wiki/Raoul_Hausmann), [Kurt Schwitters](/wiki/Kurt_Schwitters), and [Tristan Tzara](/wiki/Tristan_Tzara).[[26]](#cite_note-26)

### Italy[[edit](/index.php?title=(none)&action=edit&section=11)]

The Dada movement in Italy, based in [Mantua](/wiki/Mantua), was met with distaste and failed to make a significant impact in the world of art. It published a magazine for a short time and held an exhibition in Rome, featuring paintings, quotations from Tristan Tzara, and original epigrams such as "True Dada is against Dada". The most notable member of this group was [Julius Evola](/wiki/Julius_Evola), who went on to become an eminent scholar of [occultism](/wiki/Occultism), as well as a right-wing philosopher and an assistant to [Benito Mussolini](/wiki/Benito_Mussolini).[[27]](#cite_note-27)

### Tokyo[[edit](/index.php?title=(none)&action=edit&section=12)]

[thumb|Dada, one of the few iconic Ultra Monsters from the Ultra Series.](/wiki/File:Dada_in_Ultraman.jpg) A prominent Dada group in Japan was [MAVO](/wiki/MAVO) ([JA](/wiki/Ja:MAVO)), founded in July 1923 by [Tomoyoshi Murayama](/wiki/Tomoyoshi_Murayama) and [Masamu Yanase](/wiki/Masamu_Yanase) ([DE](/wiki/De:Yanase_Masamu), [JA](/wiki/Ja:柳瀬正夢)). Other prominent artists were [Jun Tsuji](/wiki/Jun_Tsuji), [Eisuke Yoshiyuki](/wiki/Eisuke_Yoshiyuki), [Shinkichi Takahashi](/wiki/Shinkichi_Takahashi) ([JA](/wiki/Ja:高橋新吉)) and [Katsue Kitasono](/wiki/Katsue_Kitasono).

In the [Tsuburaya Productions's](/wiki/Tsuburaya_Productions) [*Ultra Series*](/wiki/Ultra_Series), an [Ultra Monster](/wiki/Ultra_Monsters) named Dada was designed after the Dadaism movement, with said character first appeared in episode 28 the 1966 [tokusatsu](/wiki/Tokusatsu) series, [*Ultraman*](/wiki/Ultraman) made by the show's monster designer, Toru Narita. In May 19, 2016, in celebration to the 100 year anniversary of Dadaism in Tokyo, the Ultra Monster was invited to meet the Swiss Ambassador Urs Bucher.[[28]](#cite_note-28)[[29]](#cite_note-29)

### Russia[[edit](/index.php?title=(none)&action=edit&section=13)]

The Russian literary group "Nichevoki" came close to the Dada ideologies. Members became famous for proposing that Vladimir Mayakovsky should go to the Pushkin monument at Tverskoy Boulevard and clean the shoes of anyone who asked, after he had declared that he would "clean up Russian poetry".

## Poetry, music and sound[[edit](/index.php?title=(none)&action=edit&section=14)]

Dada was not confined to the visual and literary arts; its influence reached into sound and music. [Kurt Schwitters](/wiki/Kurt_Schwitters) developed what he called [*sound poems*](/wiki/Sound_poetry), while [Francis Picabia](/wiki/Francis_Picabia) and [Georges Ribemont-Dessaignes](/wiki/Georges_Ribemont-Dessaignes) composed Dada music performed at the Festival Dada in Paris on 26 May 1920. Other composers such as [Erwin Schulhoff](/wiki/Erwin_Schulhoff), Hans Heusser and [Albert Savinio](/wiki/Albert_Savinio) all wrote *Dada music*, while members of [Les Six](/wiki/Les_Six) collaborated with members of the Dada movement and had their works performed at Dada gatherings. [Erik Satie](/wiki/Erik_Satie) also dabbled with Dadaist ideas during his career, although he is primarily associated with musical [Impressionism](/wiki/Impressionism).

In the very first Dada publication, [Hugo Ball](/wiki/Hugo_Ball) describes a "balalaika orchestra playing delightful folk-songs." [African music](/wiki/African_music) and jazz were common at Dada gatherings.[Template:Citation needed](/wiki/Template:Citation_needed)

Marc Lowenthal, in *I Am a Beautiful Monster: Poetry, Prose, and Provocation*, writes:

Dada is the groundwork to abstract art and sound poetry, a starting point for performance art, a prelude to [postmodernism](/wiki/Postmodernism), an influence on [pop art](/wiki/Pop_art), a celebration of antiart to be later embraced for anarcho-political uses in the 1960s and the movement that laid the foundation for [Surrealism](/wiki/Surrealism).[[30]](#cite_note-30)

## Legacy[[edit](/index.php?title=(none)&action=edit&section=15)]

[thumb|The](/wiki/File:En_hod_dada_museum.jpg) [Janco Dada Museum](/wiki/Janco_Dada_Museum), named after [Marcel Janco](/wiki/Marcel_Janco), in [Ein Hod](/wiki/Ein_Hod), Israel While broadly based, the movement was unstable. By 1924 in Paris, Dada was melding into surrealism, and artists had gone on to other ideas and movements, including surrealism, [social realism](/wiki/Social_realism) and other forms of [modernism](/wiki/Modernism). Some theorists argue that Dada was actually the beginning of [postmodern art](/wiki/Postmodern_art).[[31]](#cite_note-31) By the dawn of the [Second World War](/wiki/World_War_II), many of the European Dadaists had emigrated to the United States. Some died in death camps under [Adolf Hitler](/wiki/Adolf_Hitler),[Template:Citation needed](/wiki/Template:Citation_needed) who actively persecuted the kind of "[degenerate art](/wiki/Degenerate_art)" that he considered Dada to represent. The movement became less active as post-war optimism led to the development of new movements in art and literature.

Dada is a named influence and reference of various [anti-art](/wiki/Anti-art) and [political](/wiki/Political) and [cultural](/wiki/Cultural) movements, including the [Situationist International](/wiki/Situationist_International) and [culture jamming](/wiki/Culture_jamming) groups like the [Cacophony Society](/wiki/Cacophony_Society). Upon breaking up in July 2012, famous [anarchist](/wiki/Anarchist) pop band [Chumbawamba](/wiki/Chumbawamba) issued a statement which compared their own legacy with that of the Dada art movement.[[32]](#cite_note-32) At the same time that the Zürich Dadaists were making noise and spectacle at the [Cabaret Voltaire](/wiki/Cabaret_Voltaire_(Zürich)), [Lenin](/wiki/Vladimir_Lenin) was planning his revolutionary plans for Russia in a nearby apartment. [Tom Stoppard](/wiki/Tom_Stoppard) used this coincidence as a premise for his play [*Travesties*](/wiki/Travesties) (1974), which includes Tzara, Lenin, and [James Joyce](/wiki/James_Joyce) as characters. French writer Dominique Noguez imagined Lenin as a member of the Dada group in his tongue-in-cheek *Lénine Dada* (1989).

The former building of the Cabaret Voltaire fell into disrepair until it was occupied from January to March 2002, by a group proclaiming themselves [Neo-Dadaists](/wiki/Neo-Dada), led by [Mark Divo](/wiki/Mark_Divo).[[33]](#cite_note-33) The group included [Jan Thieler](/wiki/Leumund_Cult), [Ingo Giezendanner](/wiki/Ingo_Giezendanner), Aiana Calugar, [Lennie Lee](/wiki/Lennie_Lee), and Dan Jones. After their eviction, the space was turned into a museum dedicated to the history of Dada. The work of Lee and Jones remained on the walls of the new museum.

Several notable [retrospectives](/wiki/Retrospective) have examined the influence of Dada upon art and society. In 1967, a large Dada retrospective was held in [Paris](/wiki/Paris,_France). In 2006, the [Museum of Modern Art](/wiki/Museum_of_Modern_Art) in New York City mounted a Dada exhibition in partnership with the [National Gallery of Art](/wiki/National_Gallery_of_Art) in Washington D.C. and the [Centre Pompidou](/wiki/Centre_Pompidou) in Paris. The [LTM](/wiki/LTM_Recordings) label has released a large number of Dada-related sound recordings, including interviews with artists such as Tzara, Picabia, Schwitters, Arp, and Huelsenbeck, and musical repertoire including Satie, Ribemont-Dessaignes, Picabia, and Nelly van Doesburg.[[34]](#cite_note-34)

## Art techniques developed[[edit](/index.php?title=(none)&action=edit&section=16)]

### Collage[[edit](/index.php?title=(none)&action=edit&section=17)]

The Dadaists imitated the techniques developed during the cubist movement through the pasting of cut pieces of paper items, but extended their art to encompass items such as transportation tickets, maps, plastic wrappers, etc. to portray aspects of life, rather than representing objects viewed as still life.

### Cut-up technique[[edit](/index.php?title=(none)&action=edit&section=18)]

[Cut-up technique](/wiki/Cut-up_technique) is an extension of collage to words themselves, [Tristan Tzara](/wiki/Tristan_Tzara) describes this in the Dada Manifesto:[[35]](#cite_note-35)<poem style="margin-left: 2em;"> TO MAKE A DADAIST POEM Take a newspaper. Take some scissors. Choose from this paper an article of the length you want to make your poem. Cut out the article. Next carefully cut out each of the words that makes up this article and put them all in a bag. Shake gently. Next take out each cutting one after the other. Copy conscientiously in the order in which they left the bag. The poem will resemble you. And there you are – an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd. </poem>

### Photomontage[[edit](/index.php?title=(none)&action=edit&section=19)]

The Dadaists – the "monteurs" (mechanics) – used scissors and glue rather than paintbrushes and paints to express their views of modern life through images presented by the media. A variation on the collage technique, photomontage utilized actual or reproductions of real photographs printed in the press. In Cologne, [Max Ernst](/wiki/Max_Ernst) used images from the First World War to illustrate messages of the destruction of war.[[36]](#cite_note-36)[thumb|left|upright|Raoul Hausmann, *Mechanischer Kopf (Der Geist unserer Zeit)* (Mechanical Head [The Spirit of Our Age]), c. 1920](/wiki/File:MechanicalHead-Hausmann.jpg) [thumb|upright|Raoul Hausmann, *ABCD* (self-portrait), a photomontage from 1923–24](/wiki/File:ABCD-Hausmann.jpg)

### Assemblage[[edit](/index.php?title=(none)&action=edit&section=20)]

The [assemblages](/wiki/Assemblage_(art)) were three-dimensional variations of the collage – the assembly of everyday objects to produce meaningful or meaningless (relative to the war) pieces of work including war objects and trash. Objects were nailed, screwed or fastened together in different fashions. Assemblages could be seen in the round or could be hung on a wall.[[37]](#cite_note-37)

### Readymades[[edit](/index.php?title=(none)&action=edit&section=21)]

[Marcel Duchamp](/wiki/Marcel_Duchamp) began to view the manufactured objects of his collection as objects of art, which he called "[readymades](/wiki/Readymades_of_Marcel_Duchamp)". He would add signatures and titles to some, converting them into artwork that he called "readymade aided" or "rectified readymades". Duchamp wrote: "One important characteristic was the short sentence which I occasionally inscribed on the 'readymade.' That sentence, instead of describing the object like a title, was meant to carry the mind of the spectator towards other regions more verbal. Sometimes I would add a graphic detail of presentation which in order to satisfy my craving for alliterations, would be called 'readymade aided.'"[[38]](#cite_note-38) One such example of Duchamp's readymade works is the urinal that was turned onto its back, signed "R. Mutt", titled "Fountain", and submitted to the Society of Independent Artists exhibition that year. The piece was not displayed during the show, a fact that unmasked the inherently biased system that was the art establishment, seeing as any artist that paid the entry fee could in theory display their art, but the work of R. Mutt was banished by the judgment of a group of artists.[[39]](#cite_note-39)[Template:Clear](/wiki/Template:Clear)

## Artists[[edit](/index.php?title=(none)&action=edit&section=22)]

[Template:Div col](/wiki/Template:Div_col)

* [Louis Aragon](/wiki/Louis_Aragon) (1897–1982), France
* [Jean Arp](/wiki/Jean_Arp) (1886–1966), Germany, France
* [Hugo Ball](/wiki/Hugo_Ball) (1886–1927), Germany, Switzerland
* [André Breton](/wiki/André_Breton) (1896–1966), France
* [Otto Dix](/wiki/Otto_Dix) (1891–1969), Germany
* [Theo van Doesburg](/wiki/Theo_van_Doesburg) (1883–1931) Netherlands
* [Marcel Duchamp](/wiki/Marcel_Duchamp) (1887–1968), France
* [Paul Éluard](/wiki/Paul_Éluard) (1895–1952), France
* [Max Ernst](/wiki/Max_Ernst) (1891–1976), Germany, USA
* [Julius Evola](/wiki/Julius_Evola) (1898–1974), Italy
* [George Grosz](/wiki/George_Grosz) (1893–1959), Germany, France, USA
* [Raoul Hausmann](/wiki/Raoul_Hausmann) (1886–1971), Germany
* [John Heartfield](/wiki/John_Heartfield) (1891–1968), Germany, USSR, Czechoslovakia, Great Britain
* [Hannah Höch](/wiki/Hannah_Höch) (1889–1978), Germany
* [Richard Huelsenbeck](/wiki/Richard_Huelsenbeck) (1892–1974), Germany
* [Marcel Janco](/wiki/Marcel_Janco) (1895–1984), Romania, Israel
* [Elsa von Freytag-Loringhoven](/wiki/Elsa_von_Freytag-Loringhoven) (1874–1927), Germany, USA
* [Clément Pansaers](/wiki/Clément_Pansaers) (1885–1922), Belgium
* [Francis Picabia](/wiki/Francis_Picabia) (1879–1953), France
* [Man Ray](/wiki/Man_Ray) (1890–1976), France, USA
* [Georges Ribemont-Dessaignes](/wiki/Georges_Ribemont-Dessaignes) (1884–1974), France
* [Kurt Schwitters](/wiki/Kurt_Schwitters) (1887–1948), Germany
* [Walter Serner](/wiki/Walter_Serner) (1889–1942), Austria
* [Philippe Soupault](/wiki/Philippe_Soupault) (1897–1990), France
* [Sophie Taeuber-Arp](/wiki/Sophie_Taeuber-Arp) (1889–1943), Switzerland, France
* [Tristan Tzara](/wiki/Tristan_Tzara) (1896–1963), Romania, France
* [Beatrice Wood](/wiki/Beatrice_Wood) (1893–1998), USA

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## See also[[edit](/index.php?title=(none)&action=edit&section=23)]

[Template:Col-begin](/wiki/Template:Col-begin) [Template:Col-2](/wiki/Template:Col-2)

* [Dadaglobe](/wiki/Dadaglobe)
* [Art intervention](/wiki/Art_intervention)
* [The Central Council of Dada for the World Revolution](/wiki/The_Central_Council_of_Dada_for_the_World_Revolution)
* [Degenerate art](/wiki/Degenerate_art)
* [Épater la bourgeoisie](/wiki/Épater_la_bourgeoisie)
* [Surrealism](/wiki/Surrealism)
* [Shock art](/wiki/Shock_art)

[Template:Col-2](/wiki/Template:Col-2)

* [Futurism](/wiki/Futurism)
* [Happening](/wiki/Happening)
* [Neo-Dada](/wiki/Neo-Dada)
* [Incoherents](/wiki/Incoherents)
* [Transgressive art](/wiki/Transgressive_art)
* [Fluxus](/wiki/Fluxus)

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## References[[edit](/index.php?title=(none)&action=edit&section=24)]

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[Template:Div col](/wiki/Template:Div_col)

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## External links[[edit](/index.php?title=(none)&action=edit&section=26)]

[Template:Library resources box](/wiki/Template:Library_resources_box) [Template:Wikiquote](/wiki/Template:Wikiquote) [Template:Commons category](/wiki/Template:Commons_category)

* [Dada Companion](http://www.dada-companion.com/), bibliographies, chronology, artists' profiles, places, techniques, reception
* [Template:Dmoz](/wiki/Template:Dmoz)
* [Dada](http://www.britannica.com/EBchecked/topic/149499/Dada), *Encyclopædia Britannica*
* [Dada art](http://www.peak.org/~dadaist/Art/index.html)
* The [International Dada Archive](http://www.lib.uiowa.edu/dada/), University of Iowa, early Dada periodicals, online scans of publications
* [Dadart](http://www.dadart.com/dadaism/dada/index.html), history, bibliography, documents, and news
* [From Dada to Surrealism](http://www.guardian.co.uk/artanddesign/2011/jul/19/dada-to-surrealism-dagen-review), review from *The Guardian*
* [Dada audio recordings at LTM](http://www.ltmrecordings.com/fdrcat.html)
* [New York dada (magazine), Marcel Duchamp and Man Ray, April, 1921](http://bibliothequekandinsky.centrepompidou.fr/clientBookline/service/reference.asp?INSTANCE=incipio&OUTPUT=PORTAL&DOCID=0473982&DOCBASE=CGPP), Bibliothèque Kandinsky, Centre Pompidou (access online)

**Manifestos**

* [Text of Hugo Ball's 1916 *Dada Manifesto*](/wiki/Wikisource:Dada_Manifesto_(1916,_Hugo_Ball))
* [Text of Tristan Tzara's 1918 *Dada Manifesto*](http://www.391.org/manifestos/19180323tristantzara_dadamanifesto.htm)
* [Excerpts of Tristan Tzara's *Dada Manifesto* (1918) and *Lecture on Dada* (1922)](http://www.english.upenn.edu/~jenglish/English104/tzara.html)

[Template:Westernart](/wiki/Template:Westernart) [Template:Modernism](/wiki/Template:Modernism) [Template:Avant-garde](/wiki/Template:Avant-garde) [Template:Schools of poetry](/wiki/Template:Schools_of_poetry)

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