# Raoul Hausmann and Photomontage: A Shift in Art's Paradigms

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## Introduction

Before the first World War, art served as an escape from reality for the bourgeois. It lacked true meaning representing rulers and governors of the highest class in an idealized form. Upon the first World War, artists in Europe began to represent the current situation of Europe through art, giving birth to Dadaism—a movement characterized by chaos and the rejection of logic. The Austrian artist Raoul Hausmann (1886–1971) created the photomontage *A Bourgeois Precision Incites a World Movement* (fig. 1)*,* also known as *Dada Siegt! (Dada Triumphs),* for the 1920 Berlin Dada Fair. This photomontage critiques the Bourgeois society and positions the Dadaists as triumphants. The choice to focus on the work by Raoul Hausmann comes from the changing role art was undergoing at that time, from being something that was solely aesthetic, to something with a profound social critique. Exploring Dadaism and Raoul Hausmann helps understand the movement that preceded surrealism, and to better comprehend the radical transformation Dada marked for the future avant-garde movements of the twentieth century.

Using a socio historical approach is specifically useful to contextualize the political and social turmoil that was going on in Germany at the time. While, on the other hand, using a psychoanalytic and reception theory approach will help further understand why Hausmann depicted certain elements in his photomontages, as well as in understanding how Dadaism critiqued society and The Weimar Republic. Through his use of photomontage, Raoul Hausmann bridges art, politics and media theory. His use of fragmentation challenged the illusion of stability in the newly founded republic and ultimately seems to have foreshadowed its disintegration a decade later.

## Part I: Literature Review

To successfully answer the research question, having an assortment of sources that explore a wide variety of sources from The Weimar Republic to Hausmann's own writings will be key. Some of the these texts include: *The Dada Reader: A Critical Anthology* edited by Dawn Ades, *The Dada Cyborg* by Matthew Biro, *The German Philistine Gets Upset* by Raoul Hausmann, *The Weimar Republic Sourcebook* and *The Weimar Republic 1919-1933*. Since Dadaism's nature is chaotic and anarchical, the organizational pattern that best fits this literature review is a thematic approach.

To successfully situate Raoul Hausmann's *Dada Siegt!* within the historical context of the Berlin Dada, Ruth Henig's *Weimar Republic 1919-1933* provides critical contextualization of the political turmoil of postwar Germany. In the first chapter titled *The Birth of Weimar*, Henig describes the Weimar Republic as a "fragile democracy,"[1] due to the disillusionment that the end of World-War I brought. This fragility can be paralleled to Hausmann's photomontages, because of Dada's anarchical nature, they were chaotic and fragmented. Henig argues that, by linking Dadaism to the Weimar Republic, it becomes evident that the fragmented and chaotic nature wasn't just an aesthetic, but a direct critique of the German bourgeoisie. She explains that the fall of Kaiser Wilhelm II created cultural, political and economic turmoil. Culturallysociety–especially the bourgeois–lost faith in the traditional values in art, beauty and order, since political uncertainty became their number one priority. Politically, different ideologies fought for control without success, and economically, because the country faced brutal inflation and instability. Many bourgeois families lost all their money overnight, feeling humiliated and powerless. The Dadaists turned this collapse into visual art. Dada rejected

[1] Ruth Henig, *The Weimar Republic 1919-1933* (Taylor & Francis, 2002), chap. 5, EBSCOhost.

aesthetics through the use of fragmented compositions that don't make sense at first, but mirror society's feelings.

While Henig situates Hausmann in the context of the fragile postwar Weimar Germany, Biro moves away from this political viewpoint and analyzes how Berlin Dada artists visually represented that political instability through cyborg imagery. In *The Dada Cyborg*, Biro argues that Hausmann's photomontages transformed portraiture, by merging human and machinery, reflecting how society reacted to the first World War. Before Dadaism, portraits represented a specific person, their identity, psychology and social status. The war trauma and the propagandistic sensory overload reshaped people's perception of themselves. Soldiers were covered in mechanized, propagandistic elements that made people feel like they were living in another reality. In *Dada Siegt!* Hausmann used a fragmented composition, where he successfully merged not only human and mechanical imagery, but also industrial and typographical symbols, such as an extract of Richard Huelsenbeck's iconic Dada manifesto. By utilizing this technique, he replicates the same sensory experience that society was experiencing during WWI, as well in the years after. This technique, where there is no clear subject, and everything feels chaotic and displaced is the idea that Biro identifies as "cyborg self," representing the collapse of individuality, the person becoming one with technology and media. Hausmann's photomontages started revealing more about how society lived, rather than representing a single person.

If Biro interprets how Dada artists like Hausmann interpret the political situation of post-World War I Germany, *The Weimar Republic Sourcebook* continues to contextualize historically and ideologically on how the works of Raoul Hausmann critiqued the bourgeois. *The Weimar Republic Sourcebook* frames the Berlin Dada movement as a moment of "radical rupture" in postwar Germany. Artists like Raoul Hausmann and George Grosz began rejecting

the classical aesthetics of art, abandoning realism, beauty and coherence that served as an escape from the war for the bourgeoisie, and shifting into a critical viewpoint, turning art into a social critique whose goal was to directly critique bourgeois culture. Dada turned the destruction of post-war Germany into creation by using nonsense and irony to expose hypocrisy. In the words of Carl Einstein, a significant Dada critic, their goal was to "aim the exploding kitsch of the present matter-of-factly in the faces of their contemporaries."[2] This means that the Dadaists thought that society was full of fake culture, art didn't really have a true meaning, it gave people a false sense of stability, covering war trauma with portraiture. They acted as if, when the war ended, their lives had returned to normal. Carl Einstein referred to it as "exploding kitsch," breaking away from the type of art typically seen before WWI, they didn't want to just criticize that type of art, they wanted to destroy and reshape the notion people had of it.

Hausmann's 1919 text *The German Philistine Gets Upset* is among the most influential texts of Dadaism. His furious, loaded, and absurd wording make this text appear more like a "textual collage," a weapon that mirrors the incoherence of his photomontages, meant to break the reader's expectation of logic, the audience doesn't know how to interpret it. Once again mimicking the social fragmentation of postwar Germany. In it, Hausmann directly attacks the German Bourgeois, which he calls "The German Philistine," a term originally coined to refer to people from the region of Canaan in the Middle East, but was reappropriated by the Dadaists to refer to the German's narrow-minded, materialistic view towards art. He calls them a "schmaltz-bread,"[3] which is literally a type of bread made with chicken or goose fat. Hausmann ridicules and mocks them for breaking from traditional aesthetics and how they only focus on

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[2] Anton Kaes, Martin Jay, Edward Dimendberg eds., "From Dada to the New Objectivity: Art and Politics," in *The Weimar Republic Sourcebook* (University of California Press, 1994), 474.
[3] Anton Kaes, Martin Jay, Edward Dimendberg eds., "The German Philistine Gets Upset," in *The Weimar Republic Sourcebook* (University of California Press, 1994), 482.

art's external meaning, not about its true significance. Going back to Carl Einstein's quote in *The Weimar Republic Sourcebook*, Dada's goal was still to destroy the idea of the "exploding kitsch." Hausmann used the term Philistine to refer to the bourgeois people who saw art from a decorative standpoint to escape reality, not as a medium to reflect on the current political situation.

Richard Huelsenbeck's *Foreword of the History of the Age*, further develops the attack to the bourgeoisie solely through language, bringing the idea of the "textual collage." The title *Foreword of the History of the Age* is his way of announcing this new restart in art, an ironic way of closing a chapter and starting a new one, since "foreword," usually introduces meaning, here Huelsenbeck is introducing the chaos of Dada. He uses absurd, theatrical wording that, once again, mocks the bourgeois. By using theatrical metaphors such as in the opening "an at best crazy moment, the world in its lethargic, opossum-like breadth…"[4] In this quote, he's saying that the bourgeois were acting as if things were completely fine, pretending that there's order in a postwar culture when the country is collapsing. As an additional mocking tool, he constantly mentions elements of physical decay, such as bones, fat, bellies, and corpses which symbolize rotting, the idea that a chapter is ending and another one is starting. Similar to Hausmann's text "The German Philistine Gets Upset," Huelsenbeck's manifesto can also be read as a "textual collage," that when read it doesn't make much sense, just like the Dada photomontages.

In conclusion, this literature review shows that Raoul Hausmann's photomontages can't be analyzed solely as experiments in collage, but as a reflection of the postwar era in Germany. Revisiting the question of how Raoul Hausmann's cyborg imagery in *Dada Seigt!* directly critiqued the bourgeois society in post-World War I Germany, it becomes evident that his cyborg

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[4] Dawn Ades ed., "Foreword to the History of the Age," in *The Dada Reader: A Critical Anthology* (University of Chicago Press, 2006), 72.

photomontages symbolized the uncertainty of postwar life in Germany. From Henig's historical contextualization of The Weimar Republic to Biro's cyborg-lens theory and the manifestos of Hausmann and Huelsenbeck, it becomes evident that Hausmann's absurd photomontages weren't created in isolation. He was part of a collective of writers and visual artists united by the same goal: dismantling the values of the bourgeois and to reshape the future of art. By reshaping the future of art, Dada paved the way for later art movements such as Surrealism, a movement that continued to explore absurdity and irrationality through the unconscious mind and iconographical fragmentation.

## Part II: Fragmentation as a Social Critique

Through fragmentation, chaotic compositions and a deliberate lack of hierarchy, Hausmann transformed what once served as bourgeois aesthetic order into a medium that mirrored the public's postwar anxiety. The author Timothy O. Benson describes Hausmann's work practices in the book *Raoul Hausmann and Berlin Dada* as "Hausmann's material became the entire 'chaos of sounds and tones' from which—like the printer who aided in the creation of the poster poems (fig. 41) —'man has chosen a certain number of concord and harmony."[5] Hausmann, like other Berlin Dada artists, used fragmentation as a way to mirror the disintegration of Weimar Germany after World War I—a period characterized by political instability and hyperinflation, the Weimar Republic was a fragile democracy. American culture and American metropolis was an enormous source of inspiration for post-World War I culture, because of the various sizes, perspectives and their use of advertising and compelling letters.[6]

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[5] Timothy O. Benson, "The New Materiality and the Promise of Dada," in *Raoul Hausmann and Berlin Dada* (UMI Research Press, 1987), 96.
[6] Martino Stierli, "Photomontage and the Metropolis," in *Montage and the Metropolis: Architecture and the Representation of Space* (Yale University Press, 2019), 45.

In the book *Dada Magazines: The Making of a Movement*, the author Emily Hage explains that many Berlin Dada artists, including Hausmann, used magazines like *Der Dada* to collapse the boundaries between art, politics and mass media. Through cutting, rotating, and layering references, they subverted the current pattern of bourgeois magazines being linear and with a clear hierarchy that Dada would shift away to mirror the uncertainty, explosiveness of the postwar climate in Germany. Having edited multiple publications for famous magazines in Berlin. Hausmann theorized the approach of subverting the pattern bourgeois magazines followed before Dada, arguing that modern art should incorporate elements of mass media to expose how perception is obstructed. This becomes evident especially in works of his such as *Synthetic Cinema of Painting* and *The New Material in Painting,* served as "textual collages," using and adapting the same techniques from a visual collage into text. Besides being an artist, a writer and an editor, Hausmann was also a theorist of Dada where he explained the why behind his photomontages and essays, but also the ideas that motivated him. He wanted to—by cutting and reassembling pieces of advertisements, photographs from the magazines he edited—expose how the media and politicians shaped people's perception of reality. During the first World War, the radio, typewriters and the telegraph were meant to make communication easier and more efficient, especially for the army. But, since Dada's goal was to rebel against clarity and order, they created visual noise: photomontages with no clear hierarchy or focal point. In *A Bourgeois Precision Incites a World Movement,* this noise manifests as the overlapping mechanical, typographical and anatomical elements. But also, typographical noise achieved by increasing the fonts randomly or by intertwining capital letters with rotated text as well as linguistic noise achieved by making the poems and manifestos lack logic, such as in Hausmann's *Dada in Europe* or *Instant Wit or a Dadaology*. "At a time when technologies like the radio and the

typewriter were feeding an ever-growing drive for clearer and faster communication, particularly in the military, the Dadaists generated noise; they combined various kinds of texts and images, scrambled layouts and font types and sizes."[7]

In Raoul Hausmann's 1920 photomontage, A *Bourgeois Precision Incites a World Movement* mechanical, anatomical and textual elements all coexist in a single two-point perspective interior room. In it, one of the walls is dark blue, while the other is plain white. Right at the center of the composition, stands a man wearing a trench coat and a bowler hat. That figure standing in the center of the composition is, presumably, Raoul Hausmann himself, he's standing next to a picture of the famous Wenselplatz square in Prague—one of the most significant stops that the Dada tour made in 1920. The room is cluttered with typewriters, antennas, motor parts, gears and dissected human parts. Throughout the photomontage, the words "Dada" and "dada siegt!" appear repeatedly. Above the easel depicting an image of Wenselplatz square in Prague, there is a semi-circle image of a world map, with the word "Dada" on it in all caps, while in the opposite wall it reads "dada siegt!" which translates to "dada triumphs." The semi-circle map above the photo of the square represents Dadaism's goal to be a world movement, as it is subtly seen in the title of this photomontage "Incites a World Movement."

Shifting away from the top of the photomontage, another aspect included by Hausmann in this photomontage is included right by the easel depicting the Wenselplatz Square and is a stack of four Corbin brand door closers. While initially ambiguous, the object's symbolic meaning emerges from contextual cues such as the brand Corbin, which since it was an American brand, it represented the growing presence of mass-produced technology in Weimar Germany, as well as the arrival of capitalism, and the mechanization of daily life. Dr. Charles

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[7] Emily Hage, "'Every Page Must Explode': Manipulating the Magazine Medium, 1918-1920," in *Dada Magazines: The Making of a Movement* (Bloomsbury Academic, 2021), 100.

Cramer and Dr. Kim Grant argue this idea in an article in the website Smarthistory, "A pulley and drive belt in the upper left, along with a series of Corbin brand automatic door-closers below, refer to industrial and assembly-line production techniques."[8] Since Dada disguised all mechanization of daily life, Hausmann included it in the middle of the photomontage, not playing their fundamental role of closing a door to strip down its primary function and therefore satirize the mass-production and the introduction of that brand into the European market. As the author Matthew Biro says in *The Dada Cyborg: Visions of the New Human in Weimar Berlin* "by emphasizing the movement's role in commercial promotion (and, by implication, self-promotion), the Dadaists used parody to undermine the bourgeois and aestheticist notion of the artist standing outside the market while emphasizing their enthusiasm for the new means of communication German society."[9]

In the Berlin Dada movement, other artists besides Hausmann, such as George Grosz and Hannah Höch also engaged in photomontage and editorial work. As active collaborators within the Berlin Dada group, they didn't operate in isolation, but as a collective that blurred the lines between art, politics and mass media theory.

**From Menzel's Realism to Dada's Fragmentation**

Before the appearance of Dada, art largely maintained the bourgeois' standards of order, rationality and hierarchy. A clear example of this is Adolph Menzel's (1815–1905) *Flute concerto of Frederick the Great in Sanssouci* (fig. 2). This painting depicts Frederick the Great, who was the King of Prussia, playing the flute at an evening concert at Sanssouci which was his summer palace, located in Potsdam, Germany. Painted in circa 1850–1852, decades after

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[8] "Dada Collage," Smarthistory, accessed November 12, 2025, https://smarthistory.org/dada-collage/.

[9] Matthew Biro, "Berlin Dada: Origins, Practices, and Institutions," in *The Dada Cyborg: Visions of the New Human in Weimar Berlin* (University of Minnesota Press, 2009), 41.

Frederick's death in 1786, this painting reconstructs the typical 18th century musical court in Germany.[10] Through this re-idealization, Menzel reflects on a closed world, a world full of privilege and refinement, a world that Dada would dismantle in the future. In this painting, Menzel placed Frederick the Great in the center of the composition playing the flute, but avoids showing his aquiline nose, making this painting highly stylized, which contrasts with Dada's search of rawness and unfiltered nature.

To analyze Menzel's painting, it's important to understand the idea of the cyborg coined by Matthew Biro. In the foreground of *A Bourgeois Precision Incites a World Movement*, a sideways bust of a man with his skull partially open. Right next to this bust, are typewriters, typographical elements and mechanical elements, suggesting the idea of the cyborg, or the mechanized consciousness that Matthew Biro introduced in his book *The Dada Cyborg.* Building on Biro's argument of the cyborg and the door closers discussed in argument 1, since they are placed near the figure of—presumably Raoul Hausmann—it suggests that the body is no longer autonomous and that it depended on external factors to function. This door closers force closure, which is what Dada is all about in the first place, being an anti-war, anti-bourgeois, anti-art movement and being so opposed to everything. Biro describes this idea in the following quote in his book "the organic-mechanical construction seems to live and function, and thus the image suggests the technological augmentation of human capabilities,"[11] where Biro argues that Dada artists combine organic and mechanical elements in their photomontages, often functioning as a metaphor for dehumanization. Overall, in this photomontage, Hausmann builds a fragmented composition that ultimately mirrors how society lived at that time. A society that was torn down, and shifting towards a more automated lifestyle.

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[10] paintings and music, "Adolph Menzel, Frederick the Great Playing the Flute at Sanssouci," YouTube, February 2025, 8 min., 2 sec, https://www.youtube.com/watch?v=bOyz7fV0BWo.
[11] Matthew Biro, "Berlin Dada: Origins, Practices, and Institutions," 44.

To contrast Dada's fragmentation, it's critical to understand what was the order that rationalized nineteenth century realism. In the painting *Flute concerto of Frederick the Great in Sanssouci*, Menzel placed Frederick the Great, the person hosting this evening's concerts, right in the middle of the composition, surrounded by people, but not on top of him. To the left of Frederick the Great, Menzel placed the aristocracy, the bourgeois, the people he would invite to these concerts, such as friends, family, and members of the German bourgeoisie. While on the other side, Menzel reserved it solely for members of the orchestra, the working musicians. However, he not only distinguishes the bourgeois from the working musicians by their placement on the image, but by the clothing they are wearing. While the bourgeois wear lighter colored clothing—such as Frederick's sister, Wilhelmine von Bayreuth, who is sitting on the pink couch towards the back of the painting wearing a big, white dress. While the color of the clothing is already a massive indicator of social class, posture is also really important to look at. Such as the bourgeois in the left side of the painting, who are standing with their chests outward, heads tilted, and with a subtle smile. Which contrasts with the right side, where the musicians are depicted in a more serious, calm attire and attitude. In the orchestra, there are figures such as Carl Philipp Emanuel Bach playing the harpsichord and Johann Joachim Quantz (Frederick's teacher) leaning against the right wall in the room. Looking closely at the painting, it becomes evident that Menzel was not only deliberate about the figures in the painting, but also of the lighting placement, placing it not as a decorative element, but as the focal point of the painting, tying it back to the architecture of the room and the bourgeoisie's aesthetic. On the other hand, where the musicians are, Menzel placed candles beside them, this can not only be interpreted so that they can see the sheet score they're playing. But also as a metaphor of bourgeois' ideals of order and

rationality, reflecting on the idea that light, as well as culture, belonged to the elite, while all the working classes got what remained.

**Hausmann's Dual Role as an Editor and Artist**

Aside from being a visual artist, Raoul Hausmann was one of the co-founder—alongside George Grosz and John Heartfield— and editor for the Berlin-based magazine *Der Dada.* This magazine served as a way for Berlin Dadaist artists to dissect their iconoclastic, anarchic ideas and develop essays with the themes of anti-war, anti-bourgeois and anti-art. This becomes evident in Hausmann's essay *Instant Wit or a Dadaology,* where, just as in his photomontages, he uses fragmentation, lack of hierarchy and clarity to expose the bourgeois and the mass-production machines. "All I've ever managed is to put water in my water,"[12] This fragment, which appears like a deep reflection, does nothing more than put into words how bourgeois intellectuals pretend to say something deep, but it ends up being nonsense. This essay reads like fragments glued together in a photomontage and it's not meant to be understood like an ordinary book, where there's a clear plot, but as an artwork in itself where photomontages and text share the same techniques.[13] Another way that Hausmann critiques the bourgeois in this essay is by creating two different, fake arguments to show both sides of the spectrum—on one side there's the traditional artist, or the "fitter" and on the other the avant-garde poseur, or the "dadasage." For each of these arguments, he dedicates each paragraph ridiculing them with phrases such as "You're an ugly individual. You require things from me that you won't do yourself," or "Just give me a kick, you wage slave of capital, that'll do my stomach, and then you'll see. Heels ra-a-a-aise. Lo-o-o-wer!"[14] These quotes are the perfect example of Hausmann mocking

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[12] Dawn Ades, ed., "Raoul Hausmann: Instant Wit or a Dadaology," in *The Dada Reader: A Critical Anthology* (University of Chicago Press, 2006), 96.
[13] Hage, *Dada Magazines*, 91.
[14] Ades, "Instant Wit or a Dadaology," 96.

bourgeois society, as well as adding details that make it have no sense. Mixing the critique with the bizarreness of the "Heels ra-a-a-aise. Lo-o-o-wer!" makes this essay function like a photomontage, even though it's just text. Words that don't make sense at first, but upon analysis, it becomes evident that they act as the mechanical, typographical and anatomical elements that would be present in *A Bourgeois Precision Incites a World Movement* that same year. As Emily Hage says "Dada editors were engaging the periodical as an artistic medium, recognizing it as critical not only to advancing inventive graphic design but also to reimagining the very definition of art, both major contributions of the group as a whole."[15]

While comparing photomontages and texts, the author Emily Hage describes this in her book *Dada Magazines: The Making of a Movement* as "increasingly, titles and the names of artists are missing, another example of the editors' moving away from the prioritization of the original artwork-with-label format,"[16] making reference to the idea that Dada wanted to break away from the practices that bourgeois art had been doing for many years. Instead of having everything lining up perfectly, having a clear focal point or just having everything make perfect sense in the painting. Upon Dada's arrival, especially seen in *Der Dada 3* from 1920, but also in the photomontages, it began to feel more like a chaotic collage, rather than an artwork in itself. *Der Dada 3* presents an intentionally chaotic composition where text, illustrations, and font are unpredictable. Incorporating not only text symbols, and line illustrations, but also industrial logos and national emblems—such as the swastika made out of socks in the top right corner of the periodical—even though the swastika at the time this periodical was produced (1920) it wasn't the Nazi symbol recognized nowadays. It was included ironically to critique emerging nationalist rhetoric.

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[15] Hage, *Dada Magazines*, 93.
[16] Emily Hage, "'Every Page Must Explode' Manipulating the Magazine Medium, 1918-1920," in *Dada Magazines: The Making of a Movement* (Bloomsbury Academic, 2021), 108.

## Conclusion

In conclusion, through his use of photomontage, Raoul Hausmann and other Berlin Dadaists dismantled the illusion of rationality that characterized the Weimar Republic and the bourgeois society. Through the combination of visual collage and text, bridging art, politics and media theory—revealing how the use of fragmentation mirrored the disintegration of Germany's political and social scene, because of this, they created "intentionally ephemeral: posters, impromptu pieces, propagandistic inventions manufactured for particular manifestations."[17]

His dual role as an editor and visual artist bridged the gap between art, politics and media theory, making text resemble a visual collage. While his satirical writings, primarily the one titled *Instant Wit or a Dadaology* expose the emptiness of the culture before Dada with laughter. Finally, his use of fragmentation and lack of hierarchy exposed not only the bourgeois and the Weimar Republic, but the culture of mass production in Germany post-World War I.

From his role in the Berlin based magazine to how his use of fragmentation functioned as a social critique. Hausmann's position within the Berlin Dada group and his contributions to *Der Dada* exemplify how he went from a political gesture, into an artwork, a manifesto. Reflecting on Matthew Biro's idea of the cyborg, Hausmann's photomontages transformed disunity into a double edged sword—both a visual and textual weapon, redefining the concept of meaning and transforming how they communicate modernity. In Biro's view, the cyborg reflects the idea that humans were being "mass produced" or gaining a new sense of mechanized consciousness by all the new technology that came in the aftermath of World War I. In Hausmann's work the collapse of meaning, order and hierarchy not only reflects on the aftermath of World War I, and rise of the Weimar Republic, but foreshadowing the collapse of it.

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[17] William Rubin, "Dada," in *Dada, Surrealism, and their Heritage* (Museum of Modern Art, 1968), 42.

Through Dada's rejection of authority, it established a foundation for the movement that followed it, surrealism. Techniques such as fragmentation and photomontage paved the way to a movement which was characterized by using the unconscious mind and a psychoanalytic lens to create art. As the critic Lucy R. Lippard observed in an article in the magazine *Artforum* "Surrealism is in fact housebroken Dada, post-graduate Dada, Northern fantasy subjected to French lucidity, chaos tamed into order."[18] This encapsulates how Dada's anarchic, fragmented, and unhierarchical nature ultimately made it possible to stand as a base for Surrealism as another movement that rejects logic.

Dada's overall goal to dismantle meaning and order is not to deny the past, but to reveal and to redefine it. As the years go by and as global events shift the people's paradigms of what they value and how they experience the world, it's natural for art and writing to gradually shift those ideals. While Dada destroyed the illusion of coherence, other movements such as Surrealism aimed to liberate the unconscious mind and see art from a dream-like perspective.

Word count: 4383 words

[18] Lucy R. Lippard, "Dada into Surrealism," *Artforum,* September 1996, https://www.artforum.com/features/dada-into-surrealism-213589/.

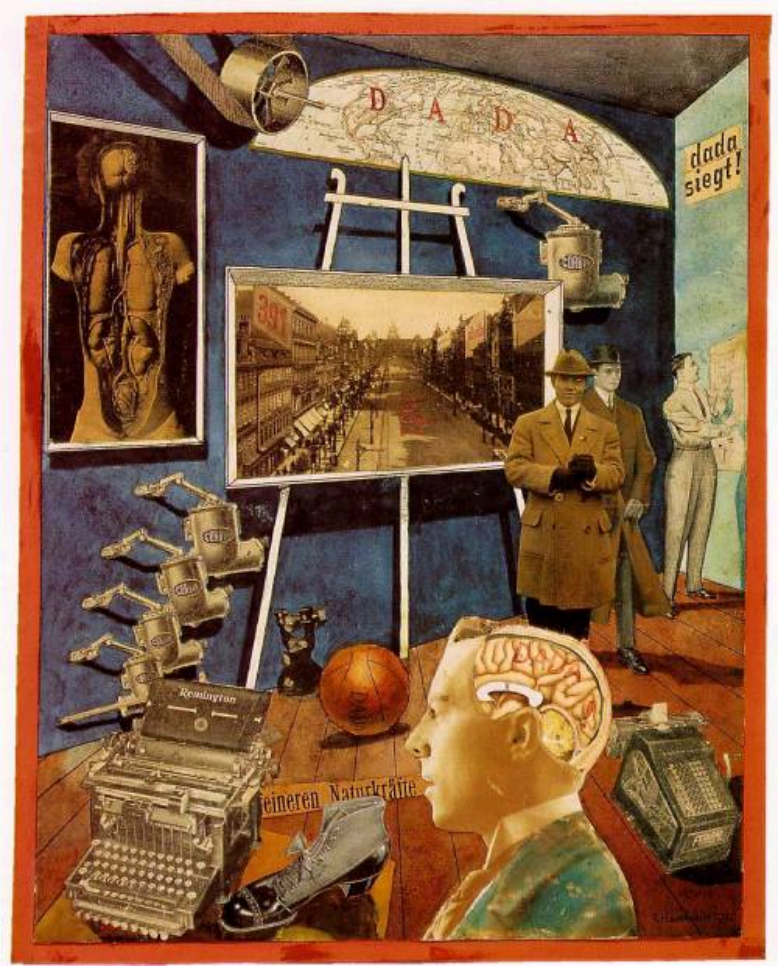


Figure 1. Photomontage by Raoul Hausmann (Austrian, 1886—1971), *Dada Siegt! (Dada Triumphs)*, 1920, watercolor and collage on wove paper, mounted on board, 23⅝ in x 17¾ in, private collection. https://www.artchive.com/artwork/dada-siegt-raoul-hausmann-1920/.

Figure 2. Adolph Menzel (Polish, 1815—1905), *Flute concerto of Frederick the Great in Sanssouci*, c. 1850-1852, oil on canvas, 142 cm x 205 cm, Nationalgalerie, Staatliche Museen zu Berlin AI206 (Nationalgalerie, Staatliche Museen zu Berlin Website, https://id.smb.museum/object/966477/fl%C3%B6tenkonzert-friedrichs-des-gro%C3%9Fen-in-sanssouci).

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