breaking out."[89] Having come expecting a conventional poetry reading or a serious lecture on art, the audience grew upset because "we simply mocked everything."[90] Hausmann recalls throwing firecrackers at his audiences during his "Dada Tour" with Huelsenbeck and Baader in 1920, a traveling show that brought their absurdist humor to new audiences in both Germany and Czechoslovakia.[91] Huelsenbeck also insulted and provoked the audience, and used other techniques to break down the barriers between performers and spectators:

> One of my tricks was to propose a discussion of Dada. My suggestion was usually taken, and a whole bunch of panelists wanted to have the floor. They were understandably and comically serious about trying to grasp the phenomenon of Dada. The impossibility of defining Dada only added to the general chaos, which in turn deepened the sense of frustration; and often, when we thought we had already won the battle, forgotten complexes burst to the surface.[92]

Yet Huelsenbeck concurs with Grosz that often their intention was simply to make their audiences angry: "To sum up our reading circuit in a single sentence: we annoyed and bewildered our audiences."[93] And by provoking anger and confusion, the Dadaists hoped to liberate their audiences by getting them to express—and thus face—deep-seated emotions and concerns, another strategy whereby the Dadaist performances encouraged both the audience and the performers to explore their physical natures as seats of instinct and emotion.

The Berlin Dada Happenings: Interventions in Everyday Life

In addition to making Dada known through performances, the Berlin Dadaists also staged impromptu public "happenings." As it is used here, "happening" refers to the Dadaists' semiplanned—as well as their seemingly completely spontaneous—performances that took place in the context of everyday life. There are continuities between these happenings, the Dada performances discussed in the last section, and the Berlin Dadaists' media hoaxes, the generally spurious accounts of activities and events that they managed to get published in the German press, that I discuss in the next section. Yet another means by which the concept of Dada as a lifestyle and a nonbinding ideology was formed and transmitted to the public in the late 1910s and early 1920s, the Dadaist happenings existed in many forms.

Although the Dada happenings were different from the American happenings of the 1960s, the term is useful nonetheless. This is the case not only because a number of the American artists and critics involved in the 1960s happenings recognized a loose debt to Dada art but also because significant formal and conceptual parallels exist between the two.[94] These parallels include disregard for traditional plot or story structure, compartmentalized action (in that a performance's parts or "scenes" often bear little or no relationship or connection to one another), the attempt to transform the

traditional (largely one-way) relationship between actors and audience, the use of nontraditional or "found" environments for presenting the work, the move away from language as the primary carrier of meaning, and the presence of what Michael Kirby calls "nonmatrixed behavior" (in that the actors often do not create an artificial character, as is the case in a traditional dramatic work, but simply perform actions, much like athletes in a competition).[95]

What made the Berlin Dada happenings different from the performances described above was the following: the happenings were generally even less structured than the performances, they took place in the context of everyday life, and at times their "audience" was limited to other Berlin Dadaists. For these reasons, the Dada happenings came closest to what Allan Kaprow, in his typology of happenings from 1967, identified as the sixth and last kind of happening, the "activity type." According to Kaprow, this type of happening

> ignores theaters and audiences, is more active than meditative, and is close in spirit to physical sports, ceremonies, fairs, mountain climbing, war games, and political demonstrations. It also partakes of the unconscious daily rituals of the supermarket, subway ride at rush hour, and tooth brushing every morning. The Activity Happening selects and combines situations to be participated in, rather than watched or just thought about.[96]

And like the American activity happenings, the Berlin Dadaist happenings were motivated by a desire to liberate their audiences through actions that would inspire reflection on the nature of human identity and behavior in the context of everyday life.

There were different types of Berlin Dadaist happenings. Shortly after the first Dada evening, Grosz, for example, began to roam Kurfürstendamm, the popular Berlin shopping boulevard, dressed as an allegorical figure of Death.[97] Although none of the Dadaists described this happening in any detail, a photograph of Grosz in his outlandish costume remains.[98] In it, Grosz stands erect, wearing a grinning skull mask and a long overcoat. Between his teeth he clenches a cigarette in a holder, and under his right arm he holds a cane. Parodying the attire of a well-dressed gentleman, Grosz could, in this particular garb and context, possibly have been taken for a street hawker or a sandwich-board man attempting to draw people into a nearby store. At the same time, no products are visible, and Death is an unlikely brand for inspiring the consumption of most commodities. Thus, by introducing a representation of trauma into the shopping experience of everyday Berliners (one made all the more disturbing by the recent war), Grosz's action might have provoked his unwitting audience to reflect on how Germany was attempting to forget the carnage of World War I through mindless consumption.

In addition, also in the weeks following the first Dada evening, Grosz started plastering the streets and locales of Berlin with sarcastic stickers advertising the group.

> I was very proud of some of the slogans I invented. There was "Dada today, Dada tomorrow, Dada forever"; the little political parody "Dada, Dada *über alles*"; "Come

> to Dada if you like to be embraced and embarrassed"; "Dada kicks you in the behind and you like it." We had these slogans printed on small stickers which we plastered all over the shop windows, coffee-house tables, and shop doors of Berlin. They were alarming little stickers, particularly since the slogans were so mystic and enigmatic. Everyone began to wonder who we were. The popular afternoon paper, *BZ am Mittag,* devoted a whole editorial to the Dada menace.[99]

The Dadaist happenings, as Grosz's memoir suggests, did not simply shock their onlookers. They left mysterious traces in the world, and, in addition, they had a way of making the papers.

Mehring, on the other hand, remembers a publicity stunt that they used to sell the first issue of *Jedermann sein eigner Fussball.* As he recalls, the Dadaists rented a charabanc, or open-topped bus, and a small band to advertise their publication. With the editorial staff walking behind the bus, they traversed Berlin—from the rich districts in the metropolis's western part to the lower-middle-class and working-class districts in the northern and eastern sections. As the band played military tunes, the Dadaists hawked *Jedermann*—something that drew scorn in the western districts and delight as they entered the capital's poorer areas, where the predominantly working-class population responded positively to the cynicism of the left-wing publication and its pseudopatriotic sales pitch.[100] Like Grosz's appearances on the Kurfürstendamm, the happening that Mehring recalls both embodies and parodies an advertising campaign. By creating actions that both fit into the everyday context and at the same time seemed nonsensical or ironically intended, the Dadaists transformed the urban environments through which they passed. They thus introduced uncertainty, potential discomfort, and humor into the everyday world, thereby possibly helping their onlookers examine their time-honored and conventional expectations.

Huelsenbeck, for his part, recalls another more spontaneous series of events that began in a bar near the Bahnhof Zoo in Berlin. These events were not so much directed toward an outside public but toward other Dada artists. Dissatisfied with merely drinking, Huelsenbeck, along with Jung, Herzfelde, and Heartfield, began to publicly snort cocaine. Despite their noise and aggressiveness, they managed to convince the establishment to allow them to continue all night.

> When the cleaning women came in the morning, we were all sitting or lying at the table, drinking, and swallowing cocaine. John Heartfield . . . became so unruly that we had to hold him back forcibly. We finally dragged him off to a taxi and drove to Wieland Herzfelde's studio on the *Kurfürstendamm.* . . . Here, among publishers' crates, rolls of paper, books, manuscripts piled up around the walls like bottles of wine, we continued our revels. John Heartfield was tied to a chair, and we teased him with words and poked him the way people bother an animal in a zoo.
>
> I was so drunk that I suddenly thought of setting the whole place on fire. I ignited a small torch and headed for the manuscripts. My friends leaped upon me and grabbed

> my firebrand. After that I must have passed out for a while. But I still had a good deal of energy left in me. My friend Klapper, whose medical practice I covered and in whose apartment in Steglitz I was rooming, suddenly showed up. . . . It was about six a.m. Klapper hailed a horse-drawn cab. . . . Nobody could get me to climb in. Klapper sat in the old leather cushions. I trotted alongside the cab for three miles without getting out of breath, one, two, one, two.[101]

As suggested by these various accounts, the Dadaists used spontaneous actions, aggression, absurdity, and chance to challenge the expectations of the everyday person on the street. By setting up bizarre and sometimes confrontational situations, they hoped to shock people in their environment, drawing their attention to the conventional rules of behavior promulgated by German society and possibly getting them to reconsider their ways of living and acting in the world. In addition, as suggested by Huelsenbeck's account, the Dadaists also extended their confrontational challenges to one another. By using drugs and alcohol to unfetter their behavior, and by actively opposing and threatening one another, they hoped to reveal aspects of human comportment that were smothered by the traditional rules of social interaction. Although their descriptions of these events are quite possibly exaggerated or sometimes even fabricated, they nonetheless point to the Dadaists' desire to use half-thought-out or even spontaneous activities to transform daily life.

Hausmann remembers a somewhat different form of happening that he created with Baader sometime during the early days of the Dada movement. One day, on a Berlin street at twilight, they began an impromptu outdoor performance, which involved reading excerpts from *Der grüne Heinrich* [Green Henry], the Swiss author Gottfried Keller's famous quasi-autobiographical novel. Originally written in 1854–55, and thoroughly revised in 1879–80, *Green Henry,* which tells the story of a young man's attempts to become an artist, was long considered to be a classic bildungsroman, or "novel of personal development."

> We took turns to open the book at random and read scraps of sentences with no beginning and no end, changing our voices, changing the rhythm and the meaning, leafing backward and forward, spontaneously, without hesitation and without a pause. This gave the whole thing a new meaning and produced some remarkable juxtapositions. We did not notice the passersby; we certainly noticed no sign of public interest. Zealously we stuck to our task for at least a quarter of an hour. The words of the book, illuminated by our exalted mode of speech, born up on the wings of our elation, tormented by new associations, took on a meaning beyond meaning and beyond comprehension.[102]

As Hausmann's account suggests, the two Dadaists used montage and chance procedures to reconfigure Keller's novel of self-discovery, thereby creating a radically new work. An action both exploratory and improvisational, their happening generated new

meanings out of very traditional material. Significantly, according to Hausmann's account, the happening failed on a collective level. Unlike the "official" Dada performances, the pedestrians did not notice the duo's activities. Although the happening brought art into the context of modern life, the people on the street refused to form an audience. Thus, although the experience of Dada art could produce engaged audiences, this was by no means a foregone conclusion.

More significant for understanding the Dadaist happenings, however, is Hausmann's description of the barroom conversation that followed their impromptu reading.

> All at once we had had enough, and, closing the book, we set off to the forecourts of a little bar somewhere near (I think it was on the corner of the *Kaiserallee*) and there, over a *Grätzer* beer, we passed an enjoyable hour talking a psychoanalytic nonsense-language we had invented ourselves, with hardly a normal, straightforward word in it. Our unconscious was in a state of excitation which led it to pour out its secrets at every turn.[103]

As Hausmann suggests, the postperformative participants continued to "live" in a Dada fashion by defamiliarizing their own speech through nonsense words in an attempt to reveal the more instinctual or unconscious drives that helped produce their lives. By editing, transforming, and recombining a literary text, an "objective" part of the German cultural canon, Hausmann and Baader hoped to reconstruct themselves, first, through a performance for an unwitting audience and, then, through everyday conversation. And this focus on the construction of art and identity through dialogue and collaboration characteristic of the Dada lifestyle appears to have been another central subject that the Dadaist happenings attempted to convey.

The Berlin Dada Media Hoaxes: Interventions in the Public Sphere

Although the solo and group actions created by Grosz, Huelsenbeck, Mehring, and the others hint at the nature of the Dadaist happenings, it was Baader—and to a lesser extent Hausmann—who developed the Dadaist intervention into everyday life to the greatest degree. In addition, it was also Baader's activities that demonstrate how porous the line was between the happenings and the media hoaxes. Because of the mass media's rapid growth during the late nineteenth and early twentieth centuries, public actions were often reported and elaborated on by the newspapers and other forms of mass communication. For this reason, an intervention in everyday life might quickly become a more widespread communicative act in different commercial media.

To some extent, Baader's role in Berlin Dada has been de-emphasized. There are several reasons for this. Huelsenbeck harbored a great antipathy toward Baader; Baader's most important contributions left few material objects; and Baader largely dropped out of sight after 1921 (although he did have a successful career later as a cultural journalist).[104] Born on June 21, 1875, in Stuttgart, Baader studied structural engineering

and architecture, then worked as an engineer and architect for various architectural firms in Zurich, Hanover, Magdeburg, and Dresden between 1896 and 1905.[105] Having established a reputation as a mortuary architect in Dresden, Baader came to Berlin in 1905, where he met Hausmann in the fall of 1906.[106] In Berlin Baader began to turn more and more toward writing as well as to develop visionary architectural projects. Among the most famous of these was the *Monument for Mankind* (1906), also known as the *World Temple,* which Baader described in three separate documents.[107] This completely impractical project, for which Baader solicited money as well as architectural designs, was envisioned as a pyramidal structure made from reinforced concrete about 1,000 meters wide at the base and 1,500 meters high.[108] A monument to a utopian world community (and thus a construction that implicitly criticized German nationalism), the *Monument for Mankind* was to synthesize various styles of ancient and modern architecture and to contain totally free libraries, universities, museums, archives, sports arenas, theaters, parks, concert halls, welfare centers, and, it seemed, a whole microcosm of the outside world.[109] In addition to subtly propagandizing against nationalism and war, its function was to elevate the spirit of the human community by expressing a mystical communal sentiment that went beyond the definitions of all organized religions. In 1914 Baader published *Fourteen Letters of Christ,* a treatise that explained his particular vision of monist philosophy through fourteen pseudonymous letters to different public figures.[110] A response, in part, to Nietzsche's notion of the "death of God," Baader's treatise argued that by recognizing that traditional forms of Christianity had collapsed, one was forced to conclude that the spiritual realm existed not in heaven but on earth. Unlike Nietzsche, who was suspicious of the revival of alternative forms of spirituality in the modern world, Baader advocated a new, individual-centered form of religiosity. And among the pseudonyms that Baader used to sign the various parts of *Fourteen Letters* was "Christ." Soon after, Baader began to contribute essays to *Die freie Strasse;* through Hausmann, he was eventually drawn into the circle of the Berlin Dadaists.

As Huelsenbeck reminisced, Baader "was a kind of itinerant preacher, the Billy Graham of his time, a mixture of Anabaptist and circus owner. While we wavered between inhibition and lack thereof, Baader was imbued with psychotic exhibitionism and impulsiveness. I still can't figure out whether he was fighting for a renewal of Christianity, an improvement in public schooling, or Dada."[111] Richter, for his part, called Baader "a sack of dynamite."[112] And Hausmann remembered Baader as "often possessed by his religious-paranoid ideas," "a mixture of well-regulated character and simultaneous obstinacy."[113] As Stephen Foster has argued, Baader made manipulating the mass media a main subject of his art.[114] Through ironic self-promotion and self-aggrandizement, as well as by getting the media to publish and report on various Dada hoaxes, Baader exposed the mechanisms of print journalism and advertising during the Weimar Republic's early years, announcing his divinity as well as his struggles for world peace by all available means. In both word and deed, he presented himself as a kind of surreal messiah. And through his focus on disseminating his self-constructed

divine image, he suggested the rather postmodern notion that media representations had more reality than the actual events. As Baader provocatively put it, "The World War is a war of the newspapers. It never existed in reality."[115] The same might be said of his own image. More than any of the other main Berlin Dadaists, the actuality of Baader's life has been occluded, and what remains of the man are the representations of himself that he constructed in his art, his writings, and the press.

In addition to presenting various performances in collaboration with Hausmann, Huelsenbeck, and the other Dadaists, Baader represented the Berlin Dada movement through media interventions. These involved sending mock press releases to numerous Berlin newspapers on "Club Dada" stationery. Although the total number of such documents remains unknown, it is likely that many more announcements were sent than ever appeared in print or survive in the archives of the various Dada artists. Baader had more freedom to intervene in the public sphere than the other Dadaists. As a result of a letter that he wrote to Prince Friedrich Wilhelm of Prussia, the kaiser's eldest son, Baader was certified insane in 1916. At this time, Baader was a soldier in the German army, having volunteered in the fall of 1914.[116] Although he was discharged in the same year because of a preexisting medical condition (possibly appendicitis), Baader was recalled to active duty two years later.[117] Despite his initial patriotism and enthusiasm for the war, Baader's pacifism and antiauthoritarianism quickly won out during his second tour of duty, and in that fall he wrote his famous letter, which (perhaps mistakenly) refers to the kaiser as the crown prince's grandfather.

> My dear Prince! I am currently a soldier in the army of your grandfather *[sic],* who has become the monarch of the kingdom of violence. As I am the monarch in the kingdom of the spirit, I cannot be put under the order of an inferior master. I ask you please to inform your grandfather *[sic]* of the following: I order him to stop every warlike undertaking and to start peaceful negotiations under my leadership. With fond greetings to your grandfather *[sic]* and you, Johannes Baader, Pioneer.[118]

Through this letter, Baader recalls, "I gave the regional headquarters in Berlin a closer look at my inner psyche; and directly thereafter, by return mail, I was again designated 'permanently unfit for service,'" by reason of insanity.[119] After four additional months of service in Flanders as a member of a unit patrolling a section of the Bruges-Ghent canal, Baader was permanently discharged; he returned to Berlin in April 1917.[120]

Baader's insanity, which today is still not fully understood, appears to have been a complex phenomenon. Baader clearly suffered a good deal of mental distress during his lifetime as a result of either emotional or organic factors. He was institutionalized seven times between 1899 and 1932,[121] and his diagnoses ranged from "depression" as a result of the collapse of his Protestant religious views to "paranoid schizophrenia," with cyclical patterns of manic behavior.[122] Hausmann claimed, however, that at times Baader had himself committed to sanitariums as a way to deal with his financial difficulties,[123] a contention not entirely implausible, since the asylums where Baader stayed

were not overcrowded state-run institutions but private facilities where the conditions were fairly comfortable.[124] Finally, in part because of the famous examples of Nietzsche and Friedrich Hölderlin, insanity was romanticized in German artistic culture at the time as both antibourgeois and creative. Baader was clearly influenced by Nietzsche, and thus Baader's insanity might have also contained an element of artistic self-fashioning.[125] At any rate, his certification as a result of his letter to the crown prince meant that he could not be prosecuted for his statements. Because of this status, Baader could create a public uproar free from the threat of being jailed for his inflammatory utterances and disruptive public behavior. As a result, he was at the center of almost every public controversy that involved the Berlin Dadaists.

Among the more famous events were the following.[126] On July 30, 1918, Baader sent his short text "Die acht Weltsätze" ["The Eight World Statements"] to the *BZ am Mittag,* along with a letter demanding all five of the Nobel Prizes for that year, both of which the newspaper published.[127] Beginning with the statement that "People are angels and live in heaven," "Die acht Weltsätze" deified all human beings, asserting, "Their chemical and physical transformations are magical processes, more mysterious and greater than any extinction or creation of a planet in the realm of the so-called stars." Drawing simultaneously on scientific and religious imagery, it emphasized that human consciousness was always intertwined with the world that it experiences; furthermore, both consciousness and reality were as multiple as the viewpoints that grasp them. Emphasizing that the idea of a transcendent God had been overcome (a theme Baader took over from Nietzsche), the text asserted that now the "earth" was a "part of heaven" (a monist belief that Baader developed under the influence of Ernst Haeckel).[128] It thus exhorted its readers to change their everyday perspective and to see the value of a new heavenly or spiritual life on earth. Baader's demand for the Nobel Prizes—signed by "Club Dada"—cited the "Die acht Weltsätze" as the reason. This text, the letter stated, fulfilled the Nobel Prize committee's criterion of having "the greatest idealist tendencies regardless of its length"; furthermore, it contained "the seed of the new world tree that will emerge from this bloody earth."[129] Baader's contributions were greeted with a great deal of amusement by the editors of the *BZ am Mittag*[130]—something that did not stop other newspapers from also reporting on the demand.[131] It was also as a result of this hoax that Baader received his title of *Oberdada* (Super Dada), a somewhat critical nickname given to Baader by Siegfried Jacobsohn, the influential cultural critic and editor of *Die Weltbühne,* in an unfavorable response to the article in the *BZ am Mittag.*[132] Although it was coined sarcastically as a way to point out Baader's megalomania, Baader eagerly adopted the title, using it in numerous announcements and articles over the next few years—a practice that apparently exacerbated Huelsenbeck's hostile feelings toward him, since it implied that Baader was the leader of the Berlin movement.

On September 7, 1918, Baader and Hausmann mailed a press release announcing the *Oberdada*'s candidacy as a Reichstag representative for Berlin, District One.[133] On September 8, a press release was issued that the *Oberdada* would temporarily step down

as a candidate in order for the Dadaists to hold an independent election.[134] On September 10, it was announced that the Dadaists had officially nominated the *Oberdada* for the General Assembly;[135] and, on September 18, they announced that Scheidemann, the SPD politician who would proclaim the new republic on November 9, 1918, and then serve as its (second) chancellor between February 13 and June 20, 1919, had been offered and accepted a membership in "Club Dada."[136] Through the figure of the *Oberdada,* whose name carried strongly hierarchical connotations, Baader parodied Germany's pompous and authoritarian military and political leaders and added a note of uncertainty to the press's reports of current events. An even more famous event occurred on November 17, 1918, when Baader interrupted a sermon by Pastor Ernst von Dryander in Berlin Cathedral, crying out "Jesus Christ means nothing to you!" An expression of his disgust with the German church for supporting World War I, Baader's public outcry resulted in his arrest and a brief incarceration before he was acquitted by reason of insanity.[137] The press reported the events,[138] and Baader published a response to what he perceived to be misunderstandings of his action in *Die freie Strasse* the following month.[139] On February 6, 1919, the day that the First National Assembly opened in Weimar, Baader was declared "President of the Earth" at a Dada assembly in the "Emperor's Room" at Haus Rheingold on the Bellevuestrasse in Berlin.[140] A repeat of the announcement on the first page of *Die freie Strasse* from December 1918, the action parodied earlier attempts (since November 1918) on the part of various political groups and actors in Germany to form a new government. (Ebert was elected president of the new republic five days later on February 11, 1919.) Although the event did not make it into the press, it has entered numerous histories of Dada, perhaps because Baader mentions this "Dada Putsch" in an undated press release, and a flyer was printed, "Dadaists against Weimar," which later became part of a more famous Dadaist action.[141]

Other pseudopolitical actions quickly followed. In early March 1919, Hausmann and Baader decided to proclaim that a "Dada Republic of Berlin-Nikolassee" would be formed on April 1, 1919.[142] Using a typewriter and a telephone book, they planned to create lists of random names, along with fines, and post them throughout the suburb to agitate the citizenry. On the day of the fake putsch, they would then telephone the fire department at regular intervals to create even more panic, and, finally, they would enter the town hall and inform the mayor that an army of two thousand men was ready to take the suburb by force if he did not surrender immediately. A grim parody of the various left- and right-wing attempts to either radicalize or roll back the revolution and circumvent the ultimately successful actions on the part of Ebert's majority Social Democrats to form and lead a new government, the Dadaists' fake putsch announcement underlined the precariousness of the new parliamentary democracy. Furthermore, as Hausmann put it, they would show the world "how one could found a republic without violence, bloodshed, or weapons, armed with nothing but a typewriter."[143] In response to the announcement, the new government supposedly readied troops to quell the imaginary insurrection.

On March 12, 1919, Baader proclaimed the founding of the "Anational Council of Unpaid Workers" in Berlin at a Dada performance at Café Austria. This spurious group, which seemed to burlesque both capitalist and communist attempts to speak for German workers, also appeared to lampoon the attempts of postwar artists to form themselves into groups to further the revolutionary transformation of German society. (The group's name seemed to be a direct parody of the artists' organization, "Council of Intellectual Workers," founded by the expressionist Kurt Hiller.) Then, in mid-May, Baader donated a large picture of Friedrich von Schiller to the Weimar National Assembly with a statement that the Weimar Republic would be destroyed for scorning spiritual rights. A response to (then) Chancellor Scheidemann's recent citation of Schiller before the National Assembly, it underlined the political uses to which culture was being put in German society at that time.[144] On June 28, the same day that the Treaty of Versailles was signed, Baader released a pamphlet publicizing *HADO (Handbook of the Superdada),* a scrapbook that he made from fragments of newspapers, posters, and other reproduced material.[145] This book, which became one of his main artworks, expressed his understanding of the recent history of the Weimar Republic and the central social, political, and religious role that he had come to play within it. Perhaps Baader's most famous political action, however, occurred on July 16, when he dropped a leaflet, which he had used once before in his "Dada Putsch" of February 6, onto the Weimar National Assembly.[146] Among other things, it asked: "Are the German people ready to give the Superdada a free hand? If the plebiscite says yes, Baader will ensure order, freedom, and bread."[147] Once again, Baader proclaimed himself "President of the Globe," and once again, the press reported the incident.

Other actions by Baader parodied religious events. On April 1, 1919, for example, the same day that he and Hausmann were supposedly going to carry out their putsch in Berlin, Baader sent an announcement—signed "Club Dada"—to the German press, proclaiming his own death as a result of a stroke. His announcement was quoted in full in the *Berliner Achtuhr-Abendblatt* of April 2, 1919, and reported widely in other newspapers as well.[148] In part intended as a device to publicize an upcoming Dada soirée planned by Tzara for April 9 in Zurich, the announcement was also a jibe at Huelsenbeck, who continued to complain about Baader's alleged attempts to claim the leadership of the Berlin Dada movement through his use of the appellation *Oberdada.*[149] Then, on April 2, Baader announced his resurrection; to mark that event, he began a new calendar and system for recording times and dates, one that he used consistently from April 1919 through the late 1920s and then again in the 1940s.[150] As was the case with his publication of "Die acht Weltsätze" and his interruption of the sermon in the Berlin Cathedral the previous year, these actions reveal Baader using the public sphere to disrupt traditional Christian thinking and affirm a much more universal notion of the divine. Because his actions were invested with a seriousness and an intensity that belied their absurdist character, the press responded to—and reported on—his interventions, even if it did not take them entirely seriously. As a result, Baader's provocative media interventions promoted the Berlin Dada movement at the same time as they

potentially inspired the German public to rethink the role of politics and religion in everyday life. Like the happenings, they were devoted to exposing the assumptions that subtended everyday existence—the assumptions about society, identity, and behavior that ordinary Germans took for granted. And like the happenings, they were intended to promote reflection and self-examination through humor, shock, and ambiguity.

Conclusion

As suggested by the various ways in which Berlin Dada made its presence known to the German (and international) public between 1918 and 1920, actual works of art were only a small part of its overall production. This was the case, as I have already suggested, because the Dada artists were interested in promoting a reexamination of human identity at the beginning of the Weimar Republic, in which interrogating the performing body—in life, on the stage, and in the newspapers—played a central role. Through their publishing activities, performances, happenings, and media hoaxes, the Dada artists examined human nature and promoted their movement as a lifestyle and an ideology devoted to reconsidering what it meant to be human in a new revolutionary moment. The following chapters focus on the Berlin Dadaists' photomontages, assemblages, and other forms of visual art that they produced. These works, which were for the most part created during the second half of the group's official existence (i.e., in 1919 and 1920), frequently employed the cyborg as a form for imagining new modes of identity slowly emerging in German society. The Berlin Dadaists saw certain types of cyborg as logical extensions of their earlier avant-garde artistic practices; for this reason, they used this figure to retrospectively synthesize the various meanings and associations inherent in their earlier activities. In addition, the Dadaists also saw other forms of cyborg, with which they shared far less sympathy, emerging in German society from a multiplicity of different social, psychological, political, and technological forces. By representing the cyborg in various ways, they hoped to influence this figure's development, encouraging the forms that they found beneficial and attacking the other types that they believed were highly destructive. They sought, in other words, to use representation politically—and the record of their attempts continues to have relevance today.