all these things we need from among the paintings, photographic reproductions; if it concerns something smaller we don't even need a depiction at all, but can take the objects themselves, for example pocket-knives, ashtrays, books, etc., all things which have been quite beautifully painted in the museums of old art, but painted just the same.[30]

Dada photomontage and assemblage were thus developed to allow modern subject matter to return to visual art in a new and provocative way.

The return of subject matter in Dada art was, moreover, a provocative gesture because it was accomplished through appropriation, a strategy that undermined the artist's traditional authority—his or her claim to privileged insight into the human condition.[31] As Herzfelde put it,

Today the young person who does not want to give up all claim[s] to education and to the broadening of his native talents has to submit to the thoroughly authoritarian system of artistic education and the artistic public judgment. In contrast, Dadaists are saying that production of pictures is not important, and that at least one should not assume a position of authority when one does make pictures. In this way, the pleasure the masses may take in the creative activity would not be ruined by the professional arrogance of a haughty guild. For this reason the contents and also the media of Dadaistic pictures and products can be extraordinarily varied. By itself any product is Dadaistic which is created without influence from and regard for public authority and criteria of judgment. And it remains Dadaistic as long as the image works against illusion, out of the need to subversively assist the contemporary world, which obviously is in a state of disintegration and metamorphosis. . . . The only program the Dadaists recognize is the duty to make current events, current in both time and place, the content of their pictures.[32]

For the Dada artists, the loss of art's aura in their contemporary moment produced a situation in which creating and appreciating art could become more democratic. Art, they believed, could now be made both by and for a greater cross section of the public—a situation that they attempted to foster through their own statements and artistic productions. Moreover, as suggested by the anti-auratic artworks that they presented at the "Dada Fair," the figure that best embodied the new more democratic modes of art making and art reception seemed to be the cyborg. It was a motif tailor-made to represent a new type of less authoritarian and more communal artist as well as an engaged, distracted, and technologically savvy mass audience.

Three Cyborgs

As suggested by two works that he exhibited at the "Dada Fair," the photomontage *Selbstporträt des Dadasophen* [Self-Portrait of the Dadasoph] (1920) (Figure 3.2) and the ink drawing *Der eiserne Hindenburg* [The Iron Hindenburg] (1920) (Figure 3.3),
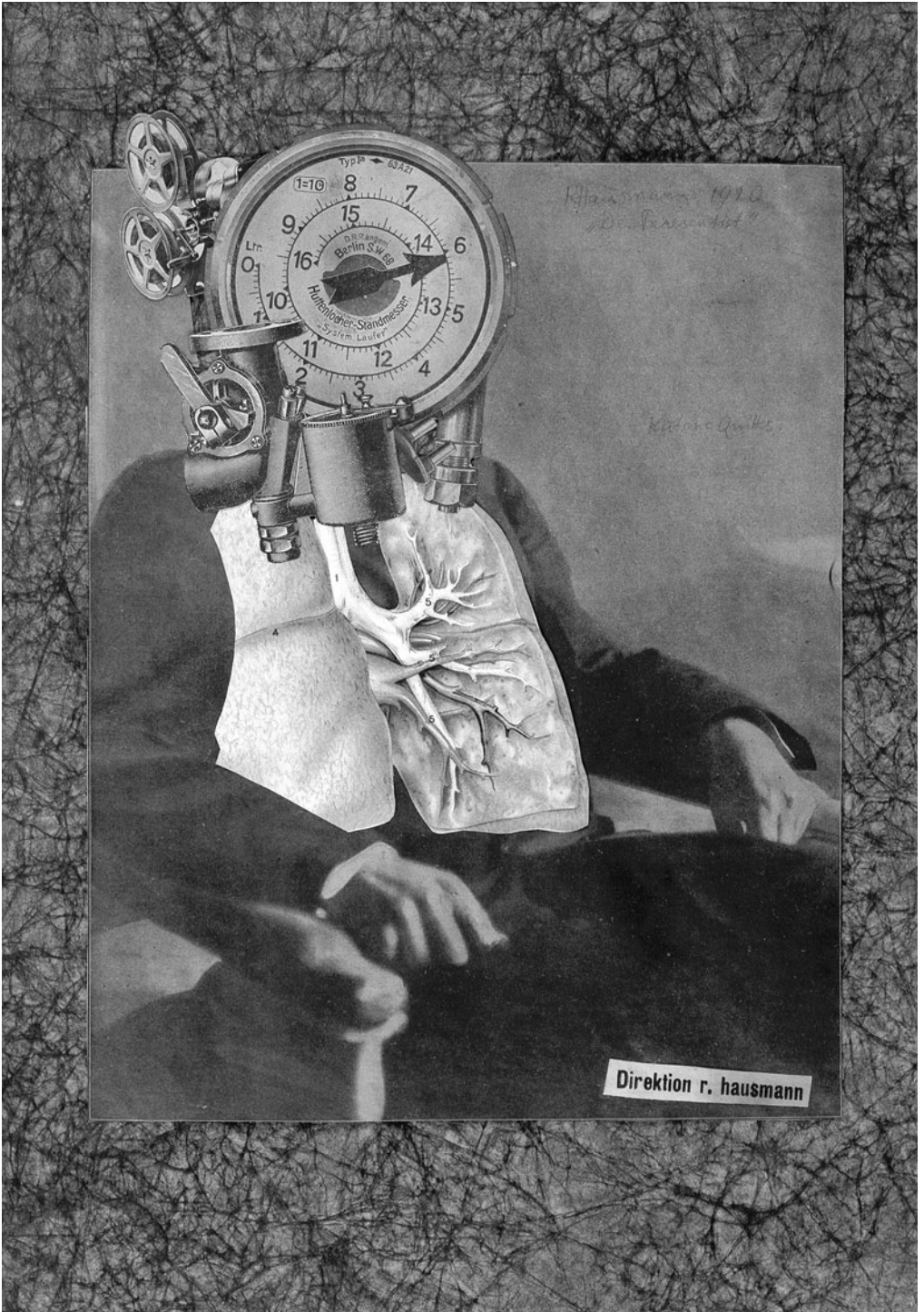
Figure 3.2. Raoul Hausmann, *Selbstporträt des Dadasophen* [Self-Portrait of the Dadasoph] (1920). Photomontage and collage on handmade Japanese paper. 36.2 × 28 cm (14¼ × 11 inches). Private collection. Courtesy of Annely Juda Fine Art, London. Copyright 2009 Artists Rights Society (ARS), New York/ADAGP, Paris.
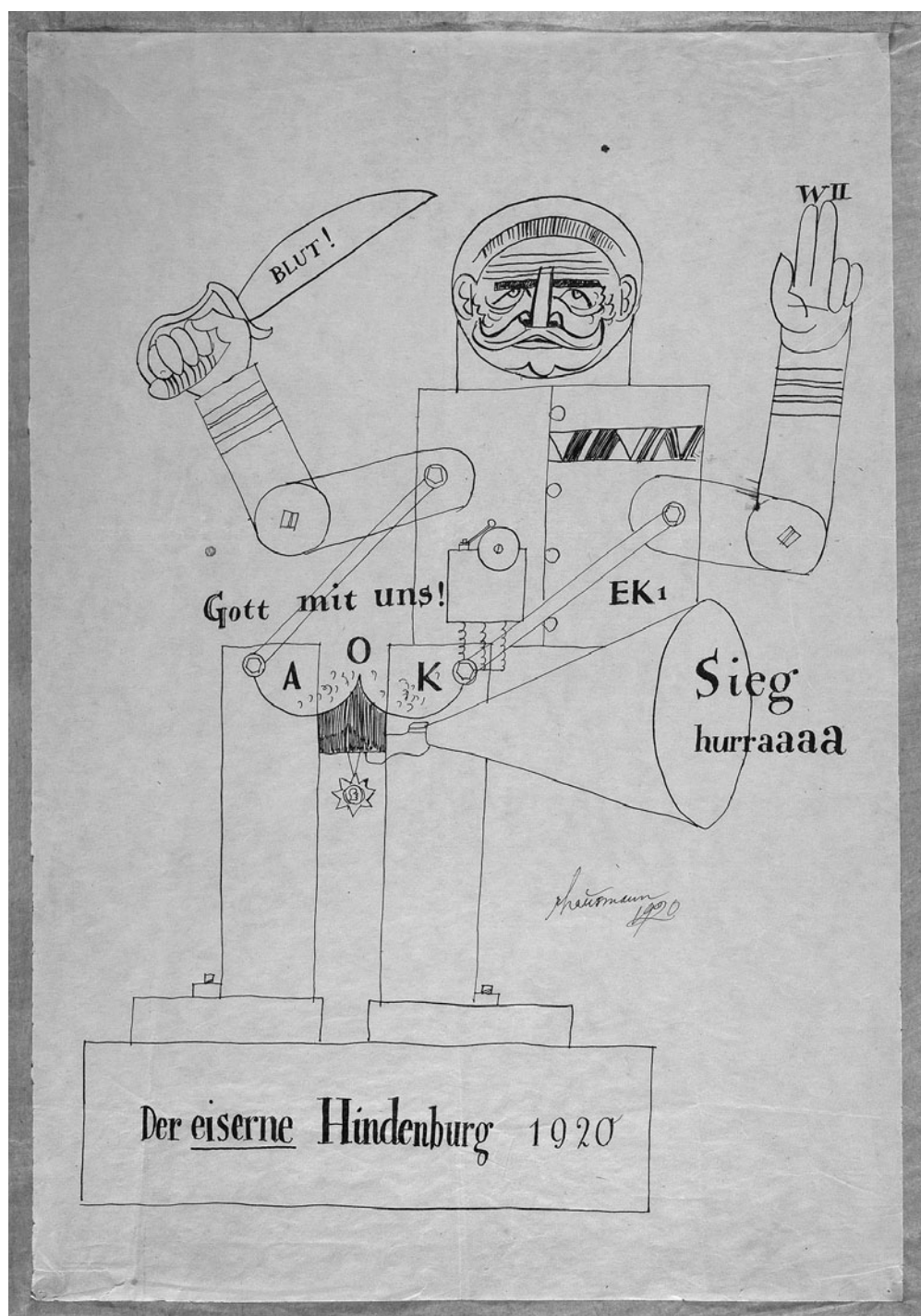
Figure 3.3. Raoul Hausmann, *Der eiserne Hindenburg* [The Iron Hindenburg] (1920). Ink on paper. 40.6 × 33.2 cm (16 × 13 inches). Musée national d'art moderne, Centre Georges Pompidou, Paris. Photograph from CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Copyright 2009 Artists Rights Society (ARS), New York/ADAGP, Paris.

Hausmann used the cyborg to represent the new hybrid human: a half-organic, half-mechanized figure that he believed was appearing with ever greater frequency in his modern world. As became the case with Norbert Wiener, Hausmann saw the cyborg's potential for forming images of both identity and difference. *Self-Portrait* presents a faceless cyborg wearing bourgeois clothing. It is identified as a self-portrait by the title listed in the "Dada Fair" catalog, where the photomontage was first shown. *The Iron Hindenburg,* on the other hand, presents the cyborg as the enemy, the hated authoritarian militarist, Field Marshal Paul von Hindenburg, a figure whose laughable and disgusting appearance could not disguise the fact that he remained a powerful and dangerous "antipode" of the Dada artists and continued to act on behalf of the German military after the conclusion of World War I. By using the cyborg as a form that encompassed both his own identity and that of his enemies, Hausmann suggested the fundamentally dialectical nature of modern existence, the fact that human identity was always a combination of "own" and "alien" elements, as Gross put it. This dialectical yet overarching character of Hausmann's cyborgian representations anticipated the uneasy play between friend and enemy, self and other, characteristic of Wiener's account of early cybernetics. In addition, as did Wiener, Hausmann's cyborgs implied that technological augmentation carried both extreme benefits and extreme risks.

The risks are perhaps easier to identify. In both representations, Hausmann sets up a traumatic continuum between organic and mechanical functioning. In the self-portrait, for example, the cyborg's pressure-gauge head seems to measure the energy that pumps through his body: a parodic anticipation of the focus on servomechanisms and feedback loops characteristic of Wiener's research. Although the figure's rigidity expresses extreme tension and power, its head is put to a very mundane use, its face lacks eyes, and its mechanical augmentation appears to have exposed its lungs. Moreover, the film projector that crowns Hausmann's head suggests that whatever rudimentary brain the cyborg still has left contains not thought but clichés—predigested cultural signs that the artist randomly recirculates in his reified consciousness.[33] Although the film projector also evokes the utopian view of the mass media characteristic of many Weimar-era cultural producers and theorists, the fact that the cyborg appears to be blind suggests that—here, at least—its cinematic thoughts flow in a closed and repetitive circuit. For this reason, despite Hausmann's many positive statements about the mass media and the new ways of seeing created by science and technology, statements that link Hausmann to such other theorists as László Moholy-Nagy and Benjamin, the conjunction of different photomontage elements in his *Self-Portrait* suggests an ambivalent attitude toward cinema.[34] The fears that Hausmann sometimes expressed about science and technology, anxieties that emerged from his awareness of the uses to which they were put during World War I, are clearly apparent in this representation.[35]

In early 1922 Hausmann criticized films like Robert Wiene's *Cabinet of Doctor Caligari* (1920) and Carl Boese and Paul Wegener's *Golem* (1920) for making practical life too "interesting" and "spiritual," thereby covering up the conventional and quotidian

aspects of the everyday world.[36] And while not all of his elliptical references to cinema are negative, it seems clear that Hausmann is to some extent in agreement with the idea, already strongly articulated before World War I, that film had tremendous potential to distort and lie about reality. Thus, in addition to the prewar attack on cinema by bourgeois critics, who argued that through their nonliterary and entertaining qualities, films were helping destroy German culture, we also discover attacks on cinema from left-wing spectators, who argued that motion pictures distorted and denigrated the workers' movement.[37] As I demonstrated through my analysis of *Heimatklänge,* Hausmann was suspicious of the nationalistic uses to which the new means of mass communication could be put, in which audio and film technologies were used to arouse the emotions of large groups of German citizens and bend them to the political will of the ruling powers. In this regard, Hausmann's implied criticisms of the mass media in *Heimatklänge* and *Self-Portrait* partially echo the statements of reformers such as Victor Noak, who distinguished between different types of movies and argued that certain forms had a pernicious effect on the German public. As Noak wrote in *Die Aktion* in 1912, five years before Hausmann published an essay in the very same journal, "The producers of film smut do not seek 'simply to confuse people'; they appeal to their lowest instincts, promote meanness, nurture brutality, poison the souls of young people, and destroy social values. People must resist these producers, just as they resist bad education, which is the precondition of everything loathsome."[38] And for these reasons, it is not hard to envision that the eyeless cyborg wearing a projector atop its head in Hausmann's self-portrait suggests at least a partial critique of cinema.

The portrait of Hindenburg, moreover, goes even further to emphasize the cyborg's dysfunctional nature. Expressing his hatred of German militarism, Hausmann presents the field marshal as a rigid, half-mechanized puppet, spouting clichéd military jargon, waving a sword, and propping up the kaiser's initials. A conservative monarchist and hero of the eastern front, Hindenburg was, for many Germans, the living incarnation of the Prussian "iron will" and martial spirit that had unified their country a scant half century before. As noted previously, he was the subject of an enormous personality cult during World War I, and his image was plastered on ashtrays, neckties, flags, and other forms of consumer kitsch to symbolize German military might and stimulate the patriotic spirit of ordinary Germans. In addition, in 1915, homemade wooden statues of Hindenburg were created all over Germany to raise money for military causes. The largest of these figures was a twenty-eight-ton, twelve-foot-high statue erected in Berlin's Königsplatz; in return for donations to the National Foundation of War Widows, Berliners could hammer iron, silver, and gold nails into the wooden effigy, an extremely popular practice that netted approximately one hundred thousand donations in a single week.[39] As suggested by the two nails that anchor the feet of Hausmann's representation to its base, Hausmann was most probably well aware of this phenomenon, and his caricature might even be a direct reference to these popular practices, which conflated politics with economics.

Influenced by Grosz's scathing political satire as well as the burgeoning field of

popular cartoons, Hausmann's representation transforms Hindenburg, traditionally regarded as an authoritarian yet aristocratic father figure, into an obscene and violent monstrosity: a patchwork horror whose empty phrases and comic dysfunctionality do not completely mask an atmosphere of danger and menace. In this way, Hausmann expresses intense hatred of German militarism through caricature—a standard form of political and social propaganda. To emphasize the cyborg's dysfunctional nature, Hausmann displays its body split in two, its arms linked to its buttocks, and its voice emerging from its genitals. Contrasting with its human face and hairy backside, the cyborg's body displays prominent mechanical grafts—for example, the loudspeaker and military medal combination that replaces its reproductive organs. Through these grafts, Hausmann implies ambivalence about the ultimate benefits of technological enhancement; since, in addition to military capabilities, the speaker and medal amalgam also connotes castration. And in this way, Hausmann also suggests some of the dangerous authoritarian characteristics of the military leadership of World War I—a leadership that he represents as both highly aggressive and sexually dysfunctional.

The fragmented and composite character of Hausmann's Hindenburg portrait recalls Höch's undermining representation of Hindenburg in *Cut with the Kitchen Knife.* In the same way, Hausmann's representation reveals the "newness" of the patriarchal figures that live on in the postwar context. Like Höch's transgendered Hindenburg, Hausmann's castrated field marshal has been transformed by his circumstances. His laughable and disgusting appearance, however, does not disguise the fact that he remains powerful and dangerous, a figure that continues to represent—and act on the behalf of—the old and authoritarian German political order.[40] In addition, the caricatured form of *The Iron Hindenburg* and the specific political message that it expresses belie the representation's status as art. Also published as part of his print portfolio, *hurra, hurraa, hurraaa!* in 1920 by Malik Verlag, *The Iron Hindenburg* was exhibited in Room One of the "Dada Fair." By elevating "common" caricature to the status of art through its positioning in the gallery context, Hausmann carried out an avant-garde expansion of the materials out of which art could be made. In this way, he attempted to connect modern art to the long-standing and diverse traditions of political, social, and children's caricature, which were already beginning to be collected and anthologized before the war.[41] Exemplified by such figures as Honoré Daumier, Heinrich Zille, and Heinrich Christian Wilhelm Busch, respectively, these traditions were both profoundly moralizing and focused on current events. Hausmann thus incorporated caricature's topical and moralizing strategies into *The Iron Hindenburg* to make a fundamentally political form of modern art; like his photomontages, this work undermined the distinction between fine art and popular culture, and thereby attacked art's autonomy and the distinction between art and life.

By presenting Hindenburg as a traumatized and patched-together figure, Hausmann also alludes to the practice—carried out much more extensively in the photomontages, paintings, and assemblages of Grosz, John Heartfield, and the Dresden-based Otto Dix—of employing the figure of the cyborg as a "war cripple" and thus as a

counter to the idealized image of the armored male soldier, a figure that became popular during World War I. Nearly all the Berlin Dada artists point to wartime visual culture as—at least in part—inspiring their photomontage practices.[42] (Cubist collages as well as the collage practices of the Italian futurists and the Zurich Dada artists were the other influences that some of them acknowledged.) For Grosz and Heartfield, their development of photomontage as a fine art strategy in the late 1910s was motivated by their earlier practice of sending collaged postcards and care packages with antipatriotic messages to one another during wartime. In these early works, none of which have survived, the ambiguity of the photomontage technique was employed to evade military censors. In addition, this strategy also evoked the practices of wartime advertising and the organized production and sending of "care packages" by female volunteers to frontline soldiers.[43] Hausmann and Höch, on the other hand, directly referred to their contact with soldier portraits in the summer of 1918 as the experience that made them realize the possibilities of photomontage as an artistic strategy.[44]

Produced by the thousands in the late nineteenth and early twentieth centuries, soldier portraits were idealized images of armored male soldiers (Figure 4.7).[45] Images that commemorated wartime service in both word and likeness, soldiers purchased them to send home to loved ones, to celebrate a comrade's retirement from active duty, or for themselves after they returned from the war. To have a portrait made, a soldier would sit for a photographer, who would shoot a likeness of the soldier's head. The photographer would then cut and paste the finished photograph into a mass-produced lithographic image or some other form of ready-made framework that depicted idealized uniformed bodies that were often positioned against military or heraldic backgrounds. Ideologically, these materially hybrid images affirmed nationalist and militarist ideals. They were produced and consumed by individuals interested in glorifying and ennobling the military subject. For the most part, this meant conforming the soldier's unique physiognomy and ready-made body to the values of the Prussian state, which wanted him to fight an enemy and possibly die, "with God for King and Fatherland," as the popular saying went. Although the soldier portraits supported the interests of the German monarchy, they were not state propaganda. Instead they were mass-market commodities that catered to the psychological needs of a majority of Germans while helping legitimate the political, economic, and military status quo.

Klaus Theweleit has analyzed the psychology of the German soldier of this period in his monumental *Male Fantasies,* a study of the memoirs of various *Freikorps* officers, veterans who served in the right-wing armies that fought the Left in Germany during the first few years of the Weimar Republic.[46] Many of these soldiers ended up serving the Nazi movement, and Theweleit's study, since its publication in the mid-1970s, has come to be interpreted as one of the paradigmatic accounts of the psychology of the fascist male subject.[47] According to Theweleit, the typical *Freikorps* officer possessed an undeveloped ego. He was afraid of his own desires as well as anything else that would cause his fragile sense of corporeal and psychic identity to be overcome. To shore up his ego, the fascist subject fortified his body through physical drill, armor,

and weapons, and through exterminating all forms of otherness that threatened his inchoate and shaky sense of self: in particular, women, Bolsheviks, Jews, and the unregimented mass. Afraid to acknowledge the personal, intimate, and desiring aspects of his being, he furthermore sought solace in abstract concepts of the community—the troop, the army, the nation, and the people *(das Volk)*—in whose name he destroyed what he perceived as different from himself and thus a threat. It was only in acts of mobilization (as part of a hierarchically organized and disciplined mass with a strong leader) and killing that he could experience his own desires—acts that not only prevented him from recognizing these desires for what they really were but also shored up the rigid distinctions through which he understood his world.

The soldier portraits that inspired Hausmann and Höch's development of photomontage as a Dada practice fit well with Theweleit's analysis of the early-twentieth-century German military subject. As suggested by numerous examples, the soldier portraits glorified the fighting man's figure by armoring it and making it look powerful.[48] They accomplished this by building up the soldier's body through his idealized, mass-produced uniform; by equipping him with weapons; by representing him with an erect and vigilant posture; and by often situating him amid a troop or set of identically dressed comrades in arms, ideologically committed "brothers" who shared a single cause. Given this conjunction between the soldier portraits and the Wilhelmine and fascist military ideals, it is easy to see why the Berlin Dada artists favored both photomontage and the image of the cyborg as a war cripple in the early 1920s. Together, the strategy and the specific image type referred to and undermined the military ideal as represented by the soldier portraits. Typically, the Dada images of war cripples broke down the armored male body, portraying it as shattered, dysfunctional, and uncontrollable, seething with instinct and unchecked desires. And although *The Iron Hindenburg* certainly embodied this aspect of the Berlin Dada artists' practices—their attempts to use the cyborg to undermine the duplicitous military ideal that helped lead Germany to ruin—the representation of war cripples was only one part of Hausmann's visual practice, and a small one at that. Unlike Grosz, Heartfield, and Dix, who all saw military service, Hausmann avoided the war, and afterward he rarely used the cyborg to attack the figure of the armored male soldier. Instead, in Hausmann's work, the cyborg—particularly as configured through photomontage—was far more frequently used to explore the positive aspects of the technological enhancement of human beings, albeit not without a consistent admixture of ambivalence.

Self-Portrait, for example, also generates positive associations about the technological transformation of vision. In the first place, the figure's pressure-gauge head, which seems to measure the energy that its body produces, could have evoked the new interest in measuring how the human body expended energy. As Anson Rabinbach has argued, by the 1890s, German and other European scientists were immersed in investigating the physiology of labor power. Conceiving "the working body as a system of economies of force and as the focal point for new techniques that could eliminate social conflict while ensuring productivity," they redefined the human body through

functional and structural analogies to machines in much the same way that Wiener would approximately a half century later; furthermore, they developed new ways to measure a person's energy expenditure to make factory work more efficient.[49] By establishing the exact caloric values of all nutritive substances, for example, they hoped to predict the precise amount of labor power that could be produced by ingesting specific types and amounts of food.[50] In addition, by constructing "ergographic" devices to measure fatigue—or how an individual's capacity to produce particular motions decreased over time through repetition—they hoped to isolate the other major factor that affected a human being's ability to produce labor power.[51] Other fatigue studies, as Rabinbach notes, quickly followed, and, after 1900, "ergonomic studies investigated the influence of weight, rhythm, heat, cold, anemia, blood chemistry, and other factors on the fatigued body."[52] Hausmann's self-portrait, which gives the impression that the cyborg is paying attention to internal senses such as thermoception (our sense of temperature), nociception (our sense of pain), equilibrioception (our sense of balance and acceleration), and proprioception (our bodily awareness or perception of the positions of our body parts to one another), reminds us of how much the metaphor of human beings as machines has refined our modes of self-awareness. Furthermore, as suggested by the history of scientific investigation of the processes of energy, heat, motion, and fatigue in the human body to which the photomontage possibly alludes, such a focus on the individual as a human motor led directly to Germany's engagement with F. W. Taylor's system of industrial management in the 1910s and 1920s.[53]

Hausmann's self-portrait could also have potentially reminded its spectators of the long invention of autogenic training by the German psychiatrist Johannes Schultz beginning in the 1910s.[54] Influenced by yoga and meditation, Schultz's technique was a method for influencing the autonomic nervous system, which has control over heart rate, circulation, digestion, respiration, and other involuntary processes that help maintain the body's homeostasis. By learning a set of simple exercises in bodily awareness and relaxation, Germans trained in Schultz's method could begin to control stress, anxiety, and tension, and, in this way, lead happier, healthier lives. Because it caused its practitioners to focus on the body's various internal processes and then to use passive concentration techniques to begin to control them, autogenic training anticipated biofeedback, which developed in the 1960s and which used various forms of electrical activity sensors to provide its practitioners with information about their bodily states. And because of its depiction of a half-human, half-mechanized creature possibly focused on its own interior processes, *Self-Portrait* evokes the trajectory of alternative medicine that—both with and without technological feedback devices—helps human beings to mentally affect their physical states.

Finally, in addition to suggesting criticisms about how cinema was affecting consciousness, Hausmann's photomontage also evokes optimistic readings having to do with how film was transforming human perception in the first few decades of the twentieth century. Embodying a position antithetical to this chapter's argument about Dada photomontage and film, Kristin Jean Makholm argues in her well-researched

and informative study on Höch that the concept of montage did not become associated with film in the Weimar Republic until the late 1920s, when the theories of Russian filmmakers such as Sergei M. Eisenstein, Vsevolod I. Pudovkin, Lev V. Kuleshov, and Dziga Vertov became known in Germany; as a consequence, "the concept of filmic montage was not operative in the Dada years of 1918–21, and its predecessor, editing or cutting, was hardly a 'tactile' or 'ballistic' force at that time."[55] Although Makholm's point about the reception of Russian montage theory is well taken, to argue on that basis that Dada artists did not see film as a medium that created new meanings through juxtaposing visually disparate shots is mistaken. First, it ignores the fact that, in the case of cultural producers such as visual artists and filmmakers, actual practices often predate the development of the theories that codify and explain these practices. Second, it overlooks the important uses of shot juxtaposition in prewar German cinema—for example, how cutting and mise-en-scène were used together to create different forms of look or gaze on the part of different characters—as well as issues of internal montage, defined as meaning-producing juxtapositions within a single shot.[56] Third, and most important, this argument ignores the actual Dadaist photomontages, which clearly did juxtapose photographic fragments to create new meanings and which were understood to be doing so by at least some of their original spectators.[57]

Given these various reasons why cinematic montage could have been an operative concept in Germany during the late 1910s and the early 1920s, the cyborg's film projector headpiece and other discontinuous photomontage elements that make up his body in *Self-Portrait* could have inspired viewers to think about film's power to transform perception. Commenting on Russian filmic art, collectivist art, and film technique in general, Benjamin noted in 1927 that

> with film there truly arises *a new region of consciousness.* It is, succinctly put, the only prism in which the immediate environment—the spaces in which he lives, goes about his business, and takes his pleasures—reveals itself intelligibly, sensibly, and passionately to the contemporary observer. In themselves these offices, furnished rooms, bars, city streets, train stations, and factories are ugly, unintelligible, and hopelessly sad. (Rather they were and they appeared to be that way until the advent of film. Having discovered the dynamite of tenths of a second, film exploded this old world of incarceration, leading us into adventurous journeys among the scattered ruins.) The compass of a house or a room suddenly contains dozens of the most surprising points of arrival, the strangest of station names. It is not so much the continuous changing of the images but the sudden switch of perspectives that overpowers a milieu, ruling out any disclosure but its own and forcing from a petit-bourgeois apartment the same beauty one admires in an Alfa Romeo.[58]

As Benjamin suggests, filmic montage, which can create sudden changes in perspectives, transforms the world and allows the spectator to see it anew. Although the power of this technique can be tamed by making editing obey a narrative objective, the

conjunction of different viewpoints in cinema potentially produces a revolutionary consciousness. Thus, in addition to being able to accurately represent the rush of discontinuous sensations characteristic of modern life, film, as Benjamin suggests in his essay, can transfigure the everyday by making it both intelligible and "adventurous." Benjamin thereby alludes to the idea that, by cutting reality into pieces and suspending its traditional interconnections, cinema suggests that the world as it exists is only one possibility out of many and, moreover, that if the spectator does not like the existing world, he or she is free to reimagine and remake it. In addition, Benjamin also alludes to the idea that, by combining multiple perspectives, movies can potentially interpellate their spectators as collective rather than individual subjects. Together, these two associations, both of which are produced by the technique—as opposed to the content—of filmic montage, help foster a critical attitude toward the status quo.

Self-Portrait contains numerous signs that suggest the impact of mass media on vision. In the first place, because it depicts a cyborg, it suggests the transformation of human beings through modern technologies. In addition, because the photomontage fragments that compose the Dadasoph's body evince different scales, they together imply different perspectives or viewpoints. Furthermore, because the self-portrait juxtaposes image fragments that depict the exterior of a human body with fragments that represent its interior, the photomontage alludes to the myriad ways in which new modes of seeing can dissect and analyze the body. Moreover, because the juxtapositions that make up the image are bizarre and to some extent discontinuous, Hausmann's work as a whole draws attention to its strategy of montage construction, and thus to the artist's ability to explode and recombine the everyday world. Finally, the film projector that crowns the cyborg's head implies that cinema is in certain ways responsible for these changes in human perception. For these various reasons, although Hausmann's photomontage was created approximately seven years before Benjamin wrote his essay on how filmic montage could help create new revolutionary modes of perception, a similar concept of cinematic montage could plausibly inform Hausmann's representation, thus making it, according to one reading that it generates, an optimistic and anticipatory image about film's revolutionary potential.

Another example of Hausmann's more positive representation of human–technological interface can be seen in the photomontage self-portrait *ABCD* (1923–24) (Figure 3.4). Here Hausmann presents himself more directly through a fragmented and frontal photographic portrait with an irregular and quasi-gear-like "monocle" sutured over his left eye. Pasted around his truncated visage on all sides are various photographic and photomechanically reproduced elements, including numbered tickets, letters and letter rows evincing different typographic forms, pieces of maps, photographic fragments of a starry sky, an anatomical cross section of a woman's pelvis, an upside-down Czech banknote, and (cutting off the bottom of Hausmann's chin) a fragment of an announcement designed by El Lissitzky for an optophonetic performance by Hausmann and Kurt Schwitters in Hannover in 1923.[59] A profusion of equally arresting mass-reproduced elements, these photomechanical fragments create larger constellations of

Figure 3.4. Raoul Hausmann, *ABCD* (1923–24). Collage and photomontage on paper. 40.4 × 28.2 cm (15⅞ × 11⅛ inches). Musée national d'art moderne, Centre Georges Pompidou, Paris. Photograph from CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Copyright 2009 Artists Rights Society (ARS), New York/ADAGP, Paris.

meaning through which the transformative power of Hausmann's technologically augmented vision is suggested.

The power that Hausmann ascribed to cyborgian vision can first be seen at the level of the subject matter that is represented. It is implied by the emphasis and radiating motion that he gives to his left eye in conjunction with the various viewpoints implied by the image: the penetrating (male) gaze evoked by the cross section of the woman's body as well as the more neutral scientific gaze evoked by the starry sky. When connected with the profusion of tiny map elements, these iconic fragments suggest viewpoints that tend to control the things they represent—that can see below the surfaces of things, that can objectively document an important phenomenon for further study, and that can abstract from reality to better navigate and build within it. In addition, however, in conjunction with the number and letter rows (which can be read as signs of classificatory practice that have been severed from their original context and thus rendered almost meaningless), Hausmann suggests that his cyborgian vision is also one that can confound or mix up all documentary and classificatory systems, and hence a gaze that is potentially revolutionary. He thus represents his cyborgian vision as one that can fragment, transform, and synthesize multiple realities and viewpoints, a vision that is powerful and potentially exploitative, but also potentially liberating.

This sense of transformative, controlling, and liberating vision—vision as a constant process of analysis, synthesis, and reanalysis—is further emphasized by the cyborg's photomontage form. A strategic counter to both formalist and expressive abstraction in the first two decades of the twentieth century, photomontage was, as I have already shown, a much-emphasized signifier of Berlin Dada's radicalism or newness. As suggested by Herzfelde's introduction to the "Dada Fair" catalog, it represented the Dadaists' rejection of abstract painting as a subjectivist project and their affirmation that art had to take politics and modern life as its subject. In addition, as Hausmann later argued, because Dada photomontage produced a form of sensory derangement—"an explosion of viewpoints and a whirling confusion of picture planes," as he put it— photomontage was particularly well suited for examining dialectical relations between form and content.[60] By assembling both appropriated and self-made fragments so that they could be read in terms of different constellations, Hausmann's photomontages formally provoked an experience of visual and linguistic ambiguity and engaged their audiences by encouraging them to free-associate. Photomontage was thus potentially empowering, suggesting, as it did, that how one saw could potentially affect and transform what one saw. It could, in other words, make its various audiences recognize their own contributions to their aesthetic experiences, and thus it could potentially influence them to take a more reflexive and critical attitude to both life and politics. Moreover, by simplifying the process of artistic representation and by suggesting that the artist was as much a recycler as a creator of images, photomontage also made the artist and the spectator more alike. Long before Joseph Beuys or Andy Warhol, Dada photomontage implied that everyone was, indeed, an artist. Hausmann's cyborgs were thus designed to represent more than just a new Dada self and other: they also attempted

to constitute a new spectator—an audience whose growing desire for the play of meaning was to result in new modes of perceiving and acting in the world.

Hausmann's Optophonetic Poetry and Performance Practices

Because they refer to Hausmann's poetry and performance practices, *ABCD*'s second major constellation of fragments, the number and letter rows, provide insight into the new form of spectator that Hausmann was attempting to create through his cyborgian photomontages. An acknowledgment of the cyborg's poetic and performative roots, these number and letter rows anticipated the focus in cybernetics in the 1940s and 1950s on exploring electrical, mechanical, and biological communication.[61] Hausmann clearly refers to his practice of optophonetic poetry through the letter and number rows. Not only does he present himself with his mouth open and a string of letters emerging from his lips, but he also directly advertises his collaborative performances with Schwitters through the Lissitzky poster.[62] In addition, the large letter row amputating the left side of his face recalls the typeface of his poster poem *fmsbw* (1918) (Figure 3.5), a text that formed the basis of some of his performances.[63] In accordance with Dada ideology, poster poems like *fmsbw* were generated both by chance and collaboratively. As

Figure 3.5. Raoul Hausmann, *fmsbw* (1918). Poster poem. Typography on orange paper. 33 × 48 cm (13 × 18⅞ inches). Musée national d'art moderne, Centre Georges Pompidou, Paris. Photograph from CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, NY. Copyright 2009 Artists Rights Society (ARS), New York/ADAGP, Paris.

Hausmann tells it, he worked with a Berlin printer, Robert Barthe, who pulled the letters in a semirandom fashion until he filled up two horizontal rows.[64] The letter rows were then printed on poster board, and the resulting artworks were both exhibited and used as springboards for performances.

Like many other German artists and intellectuals at the time, Hausmann believed that the German language had degenerated and could no longer express authentic human experiences. Hausmann's optophonetic poetry was thus motivated by a utopian intention: it was designed to free language of what he perceived to be its rational and conceptual straightjackets and to broaden his audiences' understandings of its multivalent potentials. Although his poetry was developed in a context in which numerous experiments with language were being carried out, it differed significantly from other contemporary explorations.[65] First, Hausmann's use of chance and the brevity of his unit of selection—the single letter—eliminated all or almost all semantics. Hausmann's poster poems thus differed from the work of such Zurich Dada sound poets as Hugo Ball and Tristan Tzara as well as the expressionist *Wortkunst* poet August Stramm, because Hausmann's poster poems no longer used words, let alone phrases.[66] For the same two reasons (the use of chance and the emphasis on the single letter), Hausmann's poetic texts were also different from the works of such other important precursors as the Russian *zaum* poets, Velimir Khlebnikov and Alexei Kruchenykh, and the Italian futurist poets such as F. T. Marinetti and others, all of whom demonstrated greater semantic content in their poems.[67] Viewed in relation to his contemporaries, Hausmann's innovation was his treatment of letters—as opposed to words or syllables—as the basic units of language. Poetic metaphor was thus avoided, although the voice's expressive significance was retained. In addition, the bunching up of consonants and the inclusion of pictographs and punctuation symbols that could not in themselves be spoken out loud created vocalization and articulation problems. In this way, gaps or breaks were made part of the performance, and the possibility of slips of the tongue was increased. Finally, the letter was simultaneously treated as an optical and an acoustic sign. "Different sizes," Hausmann insisted, "receive different intonations."[68]

By exploring the basic materials of human language—letters and sounds—in a way that sought to establish new affinities, Hausmann believed that he was helping his audiences overcome the constrictions placed on language through its increasingly efficient and rationalized development. Montages of instantly readable forms, Hausmann's poster poems were generated automatically and collaboratively in such a way as to deny almost all semantic content. Hausmann's poetry thus undermined the individuality of the poetic "author" and negated many of poetry's traditionally "subjective" aspects. Instead, it potentially focused its audiences' attentions on affect and instinctual content as well as the highly conventional, complex, and almost unrecognizable aspects of everyday life, namely, basic forms of communication.

Hausmann re-created his optophonetic performances in several recordings between 1956 and 1966—recordings that indicate what Hausmann's original performances must have been like. These performances are generally short (under four minutes), waver

between song and speech, and, as one critic put it, appear to nourish themselves "out of an unconscious condition."[69] Sometimes accompanying himself with rhythmic beats from a wooden box or cardboard tube, Hausmann sings and speaks in short repetitive phrases. As suggested by his recordings of *fmsbw* and other poems, which merge phrases or letter rows from different posters, Hausmann improvised on his poster poems when performing them out loud. And as the transformation of the poster poems from the written to the spoken word indicates, Hausmann employed montage and chance procedures on multiple levels in his poetic works, thereby increasing their cut-up and fragmented character. Like Schwitters—who appropriated the primary theme of his *Ursonate* (1922–32), "Fümms bö wö tää zää Uu, pögiff, kwii Ee," from *fmsbw* and *OFFEAH* (1918), another poster poem by Hausmann—Hausmann edited and recombined his various letter rows, repeating them with different rhythms, tones, and other variations.[70] During his recitals, Hausmann's voice changes in loudness and pitch and evokes different vocal qualities, including stuttering, throat clearing, hissing, snarling, whispering, and wheezing. In the more speechlike passages, the associative qualities of Hausmann's performances change radically. At times it seems as if Hausmann is speaking rationally in some unknown foreign language; at other times it seems as if his speech expresses the more instinctual drives of a deranged or childlike mind. At still other moments, Hausmann sounds as if he is speaking in tongues. In contrast to Schwitters's more classically musical approach, Hausmann's performances demonstrated a greater interest in improvising and exploring psychological content.

As suggested by his poster poems and the recordings of his optophonetic performances, Hausmann's original Dada performances shocked and confronted their audiences by combining formalist and reflexive concerns with psychological ones.[71] By breaking down spoken and written language into their smallest components and by evoking associations of madness and religious ecstasy as well as childhood states and conflicts, his performances could—and sometimes did—inspire his audiences to examine their own psychic construction through linguistic and social forces. Of course, it is difficult to ascertain how close Hausmann's reconstructions came to his original performances. At the same time, the historical record indicates that strong continuities existed. One contemporary observer, Hans Richter, described Hausmann's performative technique as extremely shocking and confrontational: "Hausmann always gave the impression that he harbored a dark menacing hostility to the world. His extremely interesting phonetic poems resembled, as he spoke them, imprecations distorted by rage, cries of anguish, bathed in the cold sweat of tormented demons."[72] In addition, many of the original performers and audience members have written that emotional, often violent audience reactions were common at the Dada performances.[73]

Influenced by diverse sources including the Italian futurists, Paul Scheerbart, Christian Morgenstern, Huelsenbeck, August Stramm, and Wassily Kandinsky, among others, and anticipating French *dictature lettriste* after 1945, as well as concrete and Fluxus poetry, Hausmann's compositional and performance strategies were fundamentally interrelated.[74] At the heart of these strategies lay Hausmann's avant-garde interest in

opening up the historical and expressive potential of his artistic materials and exploring the formal and psychic contexts in which human beings develop their identities. As *ABCD* suggests, the figure of the cyborg—especially as configured through photomontage—continued this confrontational challenge from artist to audience to collectively reflect on the linguistic, social, and libidinal construction of subjectivity and alterity, identity and difference. It was only by collaborating with his audiences to break down traditional forms of identity through poetry and performance during the first year and a half of the Berlin Dada movement that Hausmann could later arrive at the cyborg as a dialectical figure in which self and other, friend and enemy, artist and audience found new forms of connection, interrelation, and comparison.

Hausmann's Understanding of Human Identity

That Hausmann would eventually develop the cyborg as a dialectical figure interrelating self and other, artist and spectator is not surprising, given the parallels between Hausmann's understanding of human identity and that of Wiener. According to Wiener, both humans and machines were essentially gatherers, manipulators, and producers of information. Their actions were based on received messages that programmed their activities—albeit in a manner that could potentially be altered by further learning.[75] For these reasons, machines and humans were fundamentally commensurate, and they could be combined with one another in an ever-expanding number of ways.[76] As a closer look at Hausmann's thinking on the subject reveals, creating, transmitting, and reproducing information was also central to Hausmann's understanding of what it meant to be human.

Hausmann's concept of human identity was strongly influenced by Gross and the anarchist thinking of *Die freie Strasse,* the journal edited by Jung, among others, to which Hausmann contributed in the late 1910s.[77] Gross, a renegade student of Freud, believed that psychoanalysis could provide humans with a way to dismantle once and for all the ossifying bourgeois social and family orders, and to build a new anarchist society based on individual liberty and sexual freedom. Like Freud, Gross traced individual neuroses back to the suppression of unresolved conflicts between a person's drives and what Freud eventually called his or her "superego," the representative of the social order within the individual psyche.[78] And like Freud, Gross saw childhood and adolescence as the crucial times during which the psyche and an individual's sexuality were formed. Unlike Freud, however, Gross did not uphold the traditional path of establishing sexual identity in the context of the patriarchal bourgeois family—a path that constrained the infant's original polymorphous perversity by training it as a child and as an adolescent to pursue only heterosexual and monogamous relationships. Instead, Gross argued that the patriarchal family structure was itself the source of all individual and social neurosis and that the psyche's original heterogeneity had to be rediscovered. Psychoanalysis had to be used to rethink the relations between "own" *[das Eigene]* and "alien" *[das Fremde]*: between an individual, heterogeneous, and shifting instinctual core and social role models imposed by the family and the larger social context.[79]