

# DOWNLOAD PDF GERMAN DADAIST LITERATURE: KURT SCHWITTERS, HUGO BALL, HANS ARP

## Chapter 1 : Dadaism and Surrealism

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For us, art is not an end in itself, but an opportunity for the true perception and criticism of the times we live in. Its leaders wanted to turn things upside-down—and not just in the rarefied art world, but in wider social and political life, too. Each of the places where the movement took root seemed to conjure a distinctive vision of what Dada meant. The Cabaret Voltaire, though it closed for a time, is still in business. Meanwhile, in Berlin, figures including George Grosz, Max Ernst, and Hannah Hoch built a more overtly political Dada movement, explicitly aligned with communist politics. And in New York, avant-garde artists including Marcel Duchamp, Francis Picabia, and Man Ray focused their energies on subverting the sensibilities and securities of the world of high art. As the Dadaists saw things—particularly from the vantage point of neutral Switzerland—an entire generation was being sent to the slaughter by the political principles, rational values, and strategic calculations of their rulers. Looking back on those days, the artist Hans Arp, also known as Jean Arp, commented in the s: Revolted by the butchery of the World War, we in Zurich devoted ourselves to the arts. While guns rumbled in the distance, we sang, painted, made collages and wrote poems with all our might. We were seeking an art based on fundamentals, to cure the madness of the age, and find a new order of things that would restore the balance between heaven and hell. The trenches of World War I The Romanian artist Marcel Janco described the disillusionment that members of the Dada movement felt at the time—he conveys a perception of cultural atrophy, to which the only response they saw was to throw everything out and start again: We had lost confidence in our culture. Everything had to be demolished. We would begin again after the tabula rasa. At the Cabaret Voltaire we began by shocking common sense, public opinion, education, institutions, museums, good taste, in short, the whole prevailing order. Every word that is spoken and sung here says at least this one thing: Dada had a human purpose, an extremely strong ethical purpose! The writer made no concessions to the situation, to opinion, to money. We were given a rough ride by the press and by society, which proved that we had not made any compromise with them. Here are some excerpts; you can read the whole document here. Dada is a new tendency in art. Dada comes from the dictionary. It is terribly simple. How does one become famous? With a noble gesture and delicate propriety. Till one goes crazy. Till one loses consciousness. How can one get rid of everything that smacks of journalism, worms, everything nice and right, blinkered, moralistic, europeanised, enervated? The word, the word, the word outside your domain, your stuffiness, this laughable impotence, your stupendous smugness, outside all the parrotry of your self-evident limitedness. The word, gentlemen, is a public concern of the first importance. Tzara later created no fewer than seven of his own Dada manifestos. Thus DADA was born, out of a need for independence, out of mistrust for the community. People who join us keep their freedom. From these texts we get a sense of what Ball and Tzara had in mind: The work produced by the New York Dadaists, though, reveals significantly similar philosophical preoccupations. The linked artwork is a reproduction from of the original artwork, which is lost. His work *The Rope Dancer Accompanies Herself with Her Shadows* uses collage and chance in its composition; the work was partly formed by dropping constituent pieces of paper on the floor and accepting the resulting arrangement. Berlin, Germany Key people: Here everyone is chairman and anyone can have his say on artistic matters. Dada is not a pretext for the ambitions of a handful of literati as our enemies would have you believe. Dada is a state of mind which can reveal itself in each and every conversation, so that one is compelled to say: Hausmann was aligned with left-wing anarchist politics, and the political content in many of his photomontages is fairly overt; for example, the use of currency in *The Art Critic* implies the complicity of high art with capitalism. Dada photomontages tend to be characterized by arresting, emotive use of faces and juxtaposition of graphic and typographic elements, sometimes to disturbing effect. Like many earlyth century art movements, Dada was short-lived. The short lifespan of art movements around this time is an indication not that they lacked substance, but rather that society was being rapidly and repeatedly transformed by regular

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socio-economic, technological, and military upheavals—a context that required fresh artistic responses. Dada was active as a collective enterprise only between approximately 1916 and 1924. The Dada label—or anti-label—continued to be used by artists in the following decades, but with the passing of the war and the prevailing cultural optimism of the Roaring Twenties, there was a sense that its historical and cultural moment had passed. It is telling that, in spite of its short life, Dada has lived on and is recorded in art history as something of significance. This approach was not only an act of rebellion in its own right, upending the exclusivity and pretension of high culture; it also made a philosophical point about the cultural practice of art exhibition. By foregrounding the act of presentation, Duchamp showed that the act of seeing was something that brought the work of art into existence. Duchamp presented the art world with two basic options by way of response: As the Dadaists saw things, while the Expressionist movement obsessed over the inner psychodramas of the individual, and Futurism uncritically promoted the technological age, Dada drew art back to social and political reality—the anonymization and degradation of humanity in a theater of total war. Accordingly, in these pieces Taeluber-Arp drew from the historic symbolism of the puppet, both as a metaphor a being under the control of another the puppet-master, or, perhaps, the ruling class, and as a form populist entertainment. Moreover, the crude abstraction of these forms seems to reference the inhumanity that Dada made it its mission to bear witness to. Even a movement based on rejecting aesthetic values inadvertently creates a set of rules; without a perception of rules, conflict—such as that between Hugo Ball and Tristan Tzara over their manifestos, or between Dada and the art establishment—would have been an impossibility. In spite of its ambitions, Dada failed to completely evade aesthetics. From our perspective as citizens in the 21st century, in the same breath that Dada liberated art from elitism, it initiated a stream of intellectual relativism that ultimately connects to the rise of the alt-right and other forms of contemporary political populism. Dada hyperbolically rejected rationality and logic as bourgeois illusions, but in so doing allowed alternative facts and fake news to assert themselves as the equals of truth. Lessons for designers I. Cultures atrophy without self-criticism Designers are usually well versed in the creative power of critique—every effective process requires the critical appraisal of design solutions. But much of our work as designers today is in the service of digital products that intentionally exploit human psychology and corrode social bonds. As well as being a reminder to seek out and act upon critique of our own work, Dada stands as a call from history for designers to find their voice as critical friends to the industries in which they work. Simply observing conventions—including design conventions—will never take us beyond what is currently possible. If the Dadaists had been interested in the acclaim or adulation of the cultural establishment, they would not have been Dadaists. In essence, true creativity often makes for disruption and unpopularity. Therefore all progress depends on the unreasonable man. Learn from your teachers, and then ignore them As Mihaly Csikszentmihalyi shows in *Creativity: Flow and the Psychology of Discovery and Invention*, creative breakthroughs do not come ex nihilo. Nevertheless, rebellions like the Dada movement also require a self-conscious rejection of good sense and received wisdom. Much design education is, rightly, education in what has been learned from history—a masterclass in what we know from experience to be effective. But, just as with human relationships, opening with a joke can create a connection that eventually leads to deeper understanding. By harnessing humor and absurdity, Dada ended up attaining a serious historic status. As it turns out, he was right. Sign up to our newsletter If you want to receive more in-depth design reads like this one, why not opt in to our newsletter?

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## Chapter 2 : Rex William Last | Open Library

*German Dadaist literature: Kurt Schwitters, Hugo Ball, Hans Arp, (Twayne's world authors series, TWAS German literature) [Rex William Last] on racedaydvl.com \*FREE\* shipping on qualifying offers.*

By the three of them became the center of radical anti-art activities in the United States. Arthur Cravan , fleeing conscription in France, was also in New York for a time. The New Yorkers, though not particularly organized, called their activities Dada, but they did not issue manifestos. They issued challenges to art and culture through publications such as *The Blind Man* , *Rongwrong*, and *New York Dada* in which they criticized the traditionalist basis for museum art. New York Dada lacked the disillusionment of European Dada and was instead driven by a sense of irony and humor. In his book *Adventures in the arts: In he submitted the now famous Fountain* , a urinal signed R. Mutt, to the Society of Independent Artists exhibition but they rejected the piece. First an object of scorn within the arts community, the Fountain has since become almost canonized by some [26] as one of the most recognizable modernist works of sculpture. Duchamp indicated in a letter to his sister that a female friend was centrally involved in the conception of this work: By , most of the original players moved to Paris where Dada had experienced its last major incarnation. Paris[ edit ] Man Ray , c. Paris had arguably been the classical music capital of the world since the advent of musical Impressionism in the late 19th century. One of its practitioners, Erik Satie , collaborated with Picasso and Cocteau in a mad, scandalous ballet called *Parade*. This was a ballet that was clearly parodying itself, something traditional ballet patrons would obviously have serious issues with. Dada in Paris surged in when many of the originators converged there. Jean Crotti exhibited works associated with Dada including a work entitled, *Explicatif* bearing the word *Tabu*. Netherlands[ edit ] In the Netherlands the Dada movement centered mainly around Theo van Doesburg , best known for establishing the *De Stijl* movement and magazine of the same name. Bonset, which was only revealed after his death in Another Dutchman identified by K. Schippers in his study of the movement in the Netherlands [31] was the Groningen typographer H. Werkman , who was in touch with van Doesburg and Schwitters while editing his own magazine, *The Next Call* €”6. Two more artists mentioned by Schippers were German-born and eventually settled in the Netherlands. Georgia[ edit ] Although Dada itself was unknown in Georgia until at least , from until a group of poets called themselves "41st Degree" referring both to the latitude of Tbilisi , Georgia and to the temperature of a high fever organized along Dadaist lines. The most important figure in this group was Iliazd , whose radical typographical designs visually echo the publications of the Dadaists. After his flight to Paris in , he collaborated with Dadaists on publications and events. It published a magazine for a short time and held an exhibition in Rome, featuring paintings, quotations from Tristan Tzara, and original epigrams such as "True Dada is against Dada". The most notable member of this group was Julius Evola , who went on to become an eminent scholar of occultism , as well as a right-wing philosopher and an assistant to Benito Mussolini. His design draws inspiration from the art movement. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. Poetry, music and sound[ edit ] In literature, Dadaism focused mainly on poetry, particularly the so-called sound poetry, which was invented by Hugo Ball and often performed on stage. The Dadaist poem is described as one that abolishes the traditional concept of poetry, including the structure, order, as well as the interplay of sound and meaning or the meaning of language itself. The belief is that the existing system by which information is articulated is said to rob language of its dignity. This example was sent from Paris to Alfred Vagts in Munich. Therefore, the dismantling of the language and the poetic conventions are considered attempts to restore language to its purest and most innocent form. The poems are considered manifestations of modern society such as advertising, technology, and conflict, among others. However, unlike movements such as expressionism, Dadaism appreciated the dynamics of modernity and the urban life. The poetry produced by this genre does not consider the chaotic urban and futuristic world as negative, man-eating or hellish. Instead, there is a focus

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on how these serve as new natural terrain that opens up new ideas for life and art. One of the Dadaist techniques, for instance, proposed the use of physical materials alongside words so that the newly created poem became a fruit of the written idea and the physical artifacts such as newspapers. Poetry, Prose, and Provocation, writes: Dada is the groundwork to abstract art and sound poetry, a starting point for performance art, a prelude to postmodernism, an influence on pop art, a celebration of antiart to be later embraced for anarcho-political uses in the 1960s and the movement that laid the foundation for Surrealism. Other composers such as Erwin Schulhoff, Hans Heusser and Alberto Savinio all wrote Dada music, while members of Les Six collaborated with members of the Dada movement and had their works performed at Dada gatherings. Erik Satie also dabbled with Dadaist ideas during his career, although he is primarily associated with musical Impressionism. In the very first Dada publication, Hugo Ball describes a "balalaika orchestra playing delightful folk-songs. You can imagine my delight when I discovered that someone in a distant land had the same idea" AND a nice, short name for it. By 1920 in Paris, Dada was melding into Surrealism, and artists had gone on to other ideas and movements, including Surrealism, social realism and other forms of modernism. Some theorists argue that Dada was actually the beginning of postmodern art. Some Otto Freundlich, Walter Serner died in death camps under Adolf Hitler, who actively persecuted the kind of "degenerate art" that he considered Dada to represent. The movement became less active as post-war optimism led to the development of new movements in art and literature. Dada is a named influence and reference of various anti-art and political and cultural movements, including the Situationist International and culture jamming groups like the Cacophony Society. Upon breaking up in July 1984, anarchist pop band Chumbawamba issued a statement which compared their own legacy with that of the Dada art movement. Tom Stoppard used this coincidence as a premise for his play *Travesties*, which includes Tzara, Lenin, and James Joyce as characters. The former building of the Cabaret Voltaire fell into disrepair until it was occupied from January to March 1985, by a group proclaiming themselves Neo-Dadaists, led by Mark Divo. After their eviction, the space was turned into a museum dedicated to the history of Dada. The work of Lee and Jones remained on the walls of the new museum. Several notable retrospectives have examined the influence of Dada upon art and society. In 1985, a large Dada retrospective was held in Paris. Cut-up technique[ edit ] Cut-up technique is an extension of collage to words themselves, Tristan Tzara describes this in the Dada Manifesto: Choose from this paper an article of the length you want to make your poem. Cut out the article. Next carefully cut out each of the words that makes up this article and put them all in a bag. Next take out each cutting one after the other. Copy conscientiously in the order in which they left the bag. The poem will resemble you. And there you are "an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd. Photomontage[ edit ] Raoul Hausmann, ABCD self-portrait, a photomontage from "24 The Dadaists" the "monteurs" mechanics" used scissors and glue rather than paintbrushes and paints to express their views of modern life through images presented by the media. A variation on the collage technique, photomontage utilized actual or reproductions of real photographs printed in the press. Objects were nailed, screwed or fastened together in different fashions. Assemblages could be seen in the round or could be hung on a wall. He would add signatures and titles to some, converting them into artwork that he called "readymade aided" or "rectified readymades". *Mutt*, titled *Fountain*, and submitted to the Society of Independent Artists exhibition that year, though it was not displayed.

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Encyclopedia of Modern Europe: After studying German literature , history, and philosophy at the universities of Munich and Heidelberg, Hugo Ball enrolled at the Max Reinhardt " school for stage design and acting at the Deutsches Theater in Berlin. In , he worked briefly at the municipal theater in Plauen before becoming the artistic director of the Munich Kammerspiele in . He also wrote provocative poems, some in collaboration with his friend Hans Leybold, which were published in the expressionist periodicals *Die Aktion* and *Revolution*. In , Ball was charged with obscenity for his violent poem "Der Henker" The Hangman , but later acquitted on account of its "unintelligibility. His plans to form with Wassily Kandinsky " an experimental, multimedia theater in Munich were interrupted by the beginning of World War I. Ball volunteered to serve in the German army but was rejected for health reasons. Having briefly witnessed trench warfare action in Belgium, he reacted in horror and became a pacifist, organizing expressionist and antiwar readings in Berlin. In May , he emigrated with the singer and cabaret artist Emmy Hennings " , whom he later married, to Zurich. Ball became a leading figure in the Dada movement. On 5 February , he and Hennings formed the Cabaret Voltaire, which became the main public platform of the Zurich Dada group. Alongside Jean Arp or Hans Arp , Richard Huelsenbeck, Marcel Janco, and Tristan Tzara, Ball and Hennings engaged in anarchic performances of music and poetry, including deafening recitals of "bruitist" noise and "simultaneous" poems. Ball is also credited with inventing the term Dada, which makes its first appearance in his diary on 18 April This word was found by randomly leafing through a dictionary, and its apparent meaninglessness, or rather, its openness to a variety of meanings, testifies to the spontaneity and provocative nihilism of the group. In a preface dated 15 May , Ball publicly introduced the term Dada to describe the stylistic pluralism and cultural internationalism of artists united against war and nationalism. These poems, which include "Karawane" Caravan and "gadji beri bimba," were composed from invented words that have no obvious referential meaning, but create an intense emotional power. He intended these poems in part as a protest against the "misuse" of language during the war, and the way in which the languages of art and culture had been perverted in the West to uphold dangerous values and murderous societies. Deliberately undermining "meaning," his performance was an attempt to reintegrate body and mind, the physical and the spiritual. Following a nervous breakdown , Ball broke with Dada in the summer of and moved to the artist colony of Ascona, and later settled in Aguzzo. He wrote many political articles for *Die Freie Zeitung* in Berne between September and February , and continued to work on several books, including a sharp indictment of the German intellectual tradition from Martin Luther to the twentieth century, and the prose work *Tenderenda*, which is written in a multilayered experimental style. Disappointed with the outcome of the revolution in Germany in " , he turned away from politics and his stance became increasingly religious. In , he rejoined the Catholic Church and subsequently wrote on Byzantine Christianity and on the Reformation. In , he stayed in Rome to study psychoanalysis, in particular the works of Carl Gustav Jung. In , shortly before his death, he published *Flight Out of Time*, his autobiography in the form of a diary, which offers much information on Dada. His home city of Pirmasens has established a Hugo Ball archive and publishes, since , an annual almanac devoted to his life and work. Wallstein Verlag is publishing a critical edition of his writings; the first volume appeared in

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## Chapter 4 : Download [PDF] Dada Kurt Schwitters Free Online | New Books in Politics

*German Dadaist literature: Kurt Schwitters, Hugo Ball, Hans Arp by Rex William Last, , Twayne Publishers edition, in English.*

Erich Reiss Verlag, , p. If I take a seat at a party, I can see, even from afar, that only a ghost is sitting there. Every word that is spoken and sung here says at least this one thing: Then something strange happened. Not only did the mask immediately call for a costume; it also demanded a quite definite, passionate gesture, bordering on madness. Although we could not have imagined it five minutes earlier we were walking around with most bizarre movements, festooned and draped with impossible objects, each one of us trying to outdo the other in inventiveness.. What fascinated us all about the masks is that they represent not human characters and passions, but.. The horror of our time [World War 1. With these sound poems we should renounce language, devastated and made impossible by journalism. We should withdraw into the innermost alchemy of the word, and even surrender the word, thus conserving for poetry its most sacred domain. We should refuse to make poems second-hand; we should stop taking over words not to mention sentences which we did not invent entirely anew for our own use. We should no longer be content to achieve poetic effects which, in the final analysis, are but echoes of inspiration.. We must return to the innermost alchemy of the word, we must even give up the word too, to keep for poetry its last and holiest refuge. Poetics, Anachronism, and the Anomaly; publ. University of Alabama Press, , p. I could never bid chaos welcome, blow up bridges, and do away with ideas. I am not an anarchist. One can tell this from the fact that until now nobody knew anything about it, and tomorrow everyone in Zurich will be talking about it. Dada comes from the dictionary. It is terribly simple. Just a word, and the word a movement. Very easy to understand. To make of it an artistic tendency must mean that one is anticipating complications. Dada psychology, dada Germany cum indigestion and fog paroxysm, dada literature, dada bourgeoisie, and yourselves, honoured poets.. Dada world war without end, dada revolution without beginning, dada, you friends and alsoâ€™poets, esteemed sirs, manufacturers, and evangelists. How does one achieve eternal bliss? How does one become famous? With a noble gesture and delicate propriety. Till one goes crazy. Till one loses consciousness. How can one get rid of everything that smacks of journalism, worms, everything nice and right, blinkered, moralistic, europeanised, enervated? I shall be reading poems that are meant to dispense with conventional language, no less, and to have done with it. Dada Johann Fuchsgang Goethe. Dada mhm dada da. It will serve to show how articulated language comes into being. I let the vowels fool around. I let the vowels quite simply occur, as a cat meows. Words emerge, shoulders of words, legs, arms, hands of words. A line of poetry is a chance to get rid of all the filth that clings to this accursed language.. Dada is the heart of words. Each thing has its word, but the word has become a thing by itself. The word, the word, the word outside your domain, your stuffiness, this laughable impotence, your stupendous smugness.. The word, gentlemen, is a public concern of the first importance. Gadji beri bimba c. A Dada Diary, ed. Whether we will or not, we succumb to an overpowering system of profanation that is difficult to escape because there is barely any possibility of spiritual and material existence outside of it. They despise the flesh and all ballast. This world holds no enchantment for them.. Poetry for them is the ultimate expression of the essence of things and thus is hymn and worship. Their poetry is one of divine names, of mysterious seals, and of spiritual extracts. Quote of Ball, 21 July , in *Flucht aus der Zeit*, p. Art is for us an occasion for social criticism , and for real understanding of the age we live in.. Dada was not a school of artists, but an alarm signal against declining values, routine and speculations, a desperate appeal, on behalf of all forms of art, for a creative basis on which to build a new and universal consciousness of art. But Dada turned against him and threatened to destroy him.

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## Chapter 5 : Dada - Wikipedia

*German Dadaist Literature: Kurt Schwitters, Hugo Ball, Hans Arp: Kurt Schwitters, Hugo Ball, Hans Arp [R.W. Last] on racedaydvl.com \*FREE\* shipping on qualifying offers.*

In lieu of an abstract, here is a brief excerpt of the content: Studien zur literarischen Moderne. This volume of collected essays by the literary scholar Gerhard Schaub concentrates on the modernist authors Hugo Ball and Kurt Schwitters. Both authors have in common [End Page ] that they are central for our understanding of modern literature and avant-garde art, or more precisely of Dada, but these two figures are also outsiders within modernism. Ball, one of the founders of Dada Zurich, was also the first to distance himself from the movement, and Schwitters was rejected by Richard Huelsenbeck as a petit bourgeois and would not become part of Dada Berlin. However, he embarked on his own journey towards his specific version of Dada, namely Merz. Schaub takes this ambivalence that places Ball and Schwitters simultaneously at the center and periphery of modernism as a main focus. Accordingly, his essays do not highlight the activities of the authors at the pivotal moments of the Dada movement, but discuss them from the topographical and biographical sidelines. For example, Schaub zooms in on three weeks in when Ball stayed in the small Swiss town of Ermatingen, a period that is largely neglected in Dada scholarship. Schaub demonstrates how this poem parodies war propaganda, echoes the tradition of the danse macabre, adapts the popular tune of the Dessauer marching song for a subversive effect, and outlines how this text was even used by the French as anti-war propaganda. Schaub acknowledges that this text received hardly any attention, that it was never canonized, and that it can rarely be found in anthologies. However, he points out that it was also an integral and popular element of the performances in the Cabaret Voltaire. The first essay on Schwitters focuses on the difficult task of exploring Schwitters as a performer, and Schaub excavates with great precision the traces of Merz performances, reconstructing a vivid picture of Schwitters as an orator. Schaub discusses in particular that while Schwitters had the strongest professional connections in the Netherlands, Norway became the place of greatest economic success for him. Schaub details how Schwitters turned to naturalistic landscaping painting in Norway and was able to make a living by selling these pictures to tourists. Although Schwitters loved the Norwegian landscape and had a decent income, he recognized that this was not the place for developing his abstract and modern approaches to art. As Schaub carefully lays out, Switzerland and in particular Basel was the place where Schwitters hoped to continue his Merz project. The Schwitters part concludes with the Merz reception after Schaub discusses the initial problems and lack of interest in avant-garde art in the immediate post-war You are not currently authenticated. View freely available titles:

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*Dada (/ ɛ̃ˈ d ɛ̃ˈɛ̃ˈ d ɛ̃ˈɛ̃ˈ/) or Dadaism was an art movement of the European avant-garde in the early 20th century, with early centers in Zürich, Switzerland, at the Cabaret Voltaire (circa ); New York Dada began circa , and after Dada flourished in Paris.*

## Chapter 7 : Arp, Jean [WorldCat Identities]

*German Dadaist Literature Kurt Schwitters Hugo Ball Hans Arp. Lucky Hans and Other Merz Fairy Tales is the first collection of these subversive, little-known.*

## Chapter 8 : Hans Arp Analysis - racedaydvl.com

*Rex William Last is the author of Hans Arp ( avg rating, 1 rating, 1 review), German Dadaist Literature ( avg rating, 1*

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rating, 0 reviews, publis.

Chapter 9 : Ball, Hugo (â€™) | racedaydvl.com

*SOURCE: "Hugo Ball: A Man in Flight from His Age," in German Dadaist Literature: Kurt Schwitters, Hugo Ball, Hans Arp, Twayne Publishers, Inc., , pp. [In the following essay, Last.*