

Hannah Höch: A Familiar Struggle, A Unique Point of View

Viki D. Thompson Wylder

Most art historical discussions of the Berlin Dada movement (ca. 1918–1922) have conjured visions of, among others, Johannes Baader, Wieland Herzfelde, John Heartfield, Richard Huelsenbeck, George Grosz, or Raoul Hausmann as they sarcastically, enthusiastically, even wildly flouted the system. They have been described as shocking and taunting the Berlin art world and its public into a new image of itself. The often favorable recollections of those aggressive assaults on the complacencies of accepted Western tradition have created the impression of Berlin as an artistic battleground. The attempted destruction of traditional art has been seen as parallel and in reaction to the unhealthy political climate in Berlin at the time; it has also been viewed as related to the destruction of people and property during World War I. However, the Dada forces of anti-art have also been described as containing inherent hope, the desire to build a new art upon the destruction of the old.

Usually the composite picture of the Berlin Dadaists has been made to look like a loosely assembled but noble, well-meaning group of art guerillas achieving a kind of victory with male artists using demanding, confrontive, and aggressive 'masculine' tactics. In the past twenty-five years, however, tentative changes in that picture have surfaced.

As a result of the rise of feminist scholarship, attention has been focused on the all-but-forgotten history of female artists.¹ In particular this emphasis has helped to tip the scale in favor of a renewed assessment² of the work, life, and tactics of Hannah Höch, the female Berlin Dadaist,³ an artist generally mentioned briefly and secondarily in most discussions of the period. The women's movement has not been the sole catalyst for this growing interest in Höch. Although it has been the most recent influence, the late fifties and early sixties began a renewed and continuing⁴ interest in Dadaism itself. Kenneth Coutts-Smith reasoned in 1970 in his book *Dada* that review of this historical art movement was partially due to parallels in the political climate between the post World War I era (especially in Germany) and the international situation in the mid-fifties after World War II; Coutts-Smith referred to "the Korean War, the Bomb, and . . . Krushchev's revelations at the 20th Party Congress in 1956. . . ."⁵ The art work of the time from Rauschenburg, Cage, Tinguely, Klein, *et al.*, reflected the look backward,⁶ and so did art criticism.

Edouard Roditi's interview with Hannah Höch appeared in 1959 in *Arts Magazine*. Roditi's motive was his interest in the over-all Berlin Dada scene and the fact that Höch owned a "unique collection of documents and relics of the heyday of the Berlin Dada movement." To him she "alone seem[ed] to possess enough of this material to be able to look back on the whole movement objectively. . . ."⁷ Although Roditi's interest in Höch's work seemed subordinated, her sometimes surprising and candid

remarks about her male Berlin Dadaist colleagues have nurtured a slowly deepening interest in her career, providing the beginning of a somewhat different picture of some of the other Berlin Dadaists. Her own words coupled with a variously motivated but rekindled interest in her artwork have resulted in the understanding that Hannah Höch possessed a unique point of view as the female voice and vision in this male-dominated movement.⁸

Joining the Dada movement in Berlin in 1918, Höch had originally come to the city in 1912 at the age of 23 to study art. Leaving her home town of Gotha, she had enrolled at the School of Arts and Crafts (*Kunstgewerbeschule*) and also had studied with the artist Emil Orlik. In 1915 at age 26, she met Raoul Hausmann with whom she became involved personally and artistically for the next seven years. About the same time as the adoption of the Dadaist program, apparently triggered by Huelsenbeck's return to Berlin from the activities at the Café Voltaire in Zurich, she, Raoul Hausmann, John Heartfield, George Grosz, and Johannes Baader began to experiment with and expand a new technique, photomontage.⁹ Höch and Hausmann have separately given reminiscences of coming upon the genesis for photomontage, the "military memento,"¹⁰ photographs done for the soldiers of the Prussian army in which the photographed heads of the soldiers were superimposed on a grandiose scene.¹¹ In 1919 and 1920 Höch exhibited in the First Berlin Dada Exhibition and the First Dada International Fair (Figure 1).¹² In 1922 the Berlin Dadaist participants began to degroup. During this period Höch not only broke from her relationship with Hausmann, but began "to try [her] hand at 'Merzbilder' . . . , the same kind of collage as those of [her] friend Schwitters."¹³

Appearances have suggested that Hannah Höch followed Raoul Hausmann into the rebellious world of Dada, and citations like Richter's off-hand reference to Hausmann as Höch's mentor in *Dada, Art and Anti-Art*¹⁴ have extended into the twentieth century the now-familiar adage referred to in Greer's *The Obstacle Race*. Greer's observation was that "women who made names for themselves as painters before the nineteenth century . . . were related to better-known male painters. . . ."¹⁵ Although Greer was speaking predominantly of daughters, the relationship occasionally extended to wives, even a sister-in-law, and certainly to students of recognized masters.¹⁶ As the nineteenth century approached, "love" relationships between male and female artists began to replace the older associations. These new connections did or did not end in marriage.¹⁷ Nevertheless, for women a traditional method of entry into the art world had apparently been established through a male liaison and this in turn had and has affected the public's view of the female's professional artistic activity as well. Examples of well-known art couples of the twentieth century have included Gabrielle Muntz and Wassily Kan-

dinsky, Frieda Kahlo and Diego Rivera, Sophie Tauber and Hans Arp, Sonia Terk and Robert Delaunay, Lee Krasner and Jackson Pollock.

Unlike several of the other women in these famous couple relationships, for instance Muntz or Krasner, who actually assisted in the overshadowing process through their own devotion to their husband's/lover's work and reputations, Höch did not; she continued in her relationship with Hausmann for only seven years. After leaving him, she never struck up such a relationship again. Her connections with other male colleagues seemed strictly friendship, her association with Schwitters a case in point. Höch had come to Berlin alone, against her father's objections, to attend art school. She may have played the hostess role at Hausmann's soirées, according to Hans Richter's recollections,¹⁸ but her other actions bespoke an independent spirit. In the 1959 interview with Roditi she complained, "Most of our male colleagues continued for a long while to look upon us [speaking also of Muntz] as charming and gifted amateurs, denying us implicitly any real professional status." However, she gave high marks to Schwitters and Hans Arp as "rare examples of the kind of artist who can really treat a woman as a colleague."¹⁹ Significantly, Hausmann was not praised for this ability.

These statements have seemed within a current context to sound a feminist note. Although in the interview she also frankly appraised her own more advanced development in 1915 in comparison to Hausmann ("But Hausmann remained until 1916 a figurative Expressionist . . . whereas I had already begun in 1915 to design and paint abstract compositions. . . .")²⁰ and although she described the Dadaist activity with herself as a participant, not simply as a sideline supporter of Hausmann, she did not acknowledge here or later²¹ any feminist inspiration for her independent behavior. Indirectly the international climate of the era may have affected her decisions and work.

The first two decades of the twentieth century brought great change for women in the United States and Europe. Expectations concerning women's work and women's rights were in flux. Organized suffragists on both sides of the Atlantic agitated for a new independent view of women; by 1920 their politicism culminated in women achieving the right to vote in over twenty countries. World War I also brought new international women's organizations into existence such as the Women's International League for Peace and Freedom which met in Zurich in 1919. As Höch herself intriguingly revealed, the Dadaists were "in close sympathy with other pacifists."²² A study by Mary Roth Walsh concerning women's entry into the medical profession in the United States has shown that women's non-traditional pursuits have been affected and enhanced during periods of greatest unified agitation whether or not individual women have aligned themselves with or espoused consciously the ideas of the movement.²³

Significantly, international communism sought female support through the adoption of a platform of equality between the sexes. Various women's conferences, soviets, and assorted meetings were organized. In 1913 Lenin suggested the establishment of the magazine *The Woman Worker* (*Rabotnitsa*) for which his sister became the editor. Krupskaya, Lenin's wife, played an active role within the party and in 1917 after the October Revolution, Alexandra Kollontai, a long-time and well-known agitator for women's rights within communist circles, took a high-

ranking government position, albeit assuming what now seems a role connected with the traditional women's sphere, Commissar of Social Welfare; in addition, the Berlin Dadaists openly sided with the Communist party, were even known as "Cultural Bolsheviks."²⁴

Several Berlin Dadaists, John Heartfield, Wieland Herzfelde, and George Grosz, joined the Communist party, John Heartfield receiving honors from East Germany after World War II. Although Herzfelde and Heartfield were the only two who remained communists, the first Dada exhibition in 1919 certainly identified the Berlin Dadaist movement as such. They exhibited "subversive slogans" like "Dada stands on the side of the revolutionary Proletariat" or "Dada is the voluntary destruction of the bourgeois world of ideas."²⁵

In France in 1906 these years of female upheaval and progress also produced a Retrospective Exposition of Female Art about which an article was printed in the *Gazette des Beaux Arts* in 1908. As Greer pointed out in *The Obstacle Race*, this exhibit did not suddenly create a widespread unearthing and knowledge of the history of women's art,²⁶ but it certainly would have added to the general societal factors of the time perhaps contributing to the attitude of Hannah Höch. and to the slowly growing acceptance of and expectation that a female could be an artist in her own right. In this vein, Höch created collages using "women's" materials, sewing items, lace, photographs from fashion magazines, for instance *Tailor's Flower* (*Schneiderblume*), 1920, as well as works fully exploring the psychology of a woman's position within Western culture, among others, *Dada-Dance* (*Dada-Tanz*), 1919-21, *Bourgeois Wedding*, 1920, *La Mère*, 1925. With these works she added to the new atmosphere and to the nascent definition of a female point of view in art.

Yet Höch would have been as susceptible as any female artist then or now to the overwhelmingly dominant role given to men in art history. Greer's statement about women artists in general would have certainly applied. "The art she is attracted to is the artistic expression of men: given the . . . orientation of art history she is not likely to have seen much women's work and less likely to have responded to it."²⁷ Under the circumstances, Höch would have "naturally" joined a group of artists whether living with Hausmann or not. The group was male as were most artists. That Höch, upon leaving Hausmann, continued to work and associated with Schwitters and later the De Stijl group in Holland without a romantic relationship with any of these men would attest to her career involvement.

Within this group of male Dadaists, Höch apparently struggled to overcome the prevailing attitudes of her colleagues, to make her own imprint. In the interview in 1959 she told Roditi, "Thirty years ago, it was not very easy for a woman to impose herself as a modern artist in Germany."²⁸ She, as already mentioned, also spoke of these colleagues' view of her as an amateur, Schwitters and Arp given as notable exceptions. Hans Richter, a more peripheral figure of the Berlin Dada group (usually considered part of the Zurich group) unintentionally supported Höch's charges by giving a description of her and her work in his book, *Dada, Art and Anti-Art*.

But how did Hannah Höch, a quiet girl from the little town of Gotha, a model Orlik pupil, come to be involved in the decidedly *unquiet*

Berlin Dada movement? At the first Dada shows in Berlin she only contributed collages. Her tiny voice would only have been drowned by the roars of her masculine colleagues. But when she came to preside over gatherings in Hausmann's studio she quickly made herself indispensable, both for the sharp contrast between her slightly nun-like grace and the heavyweight challenge presented by her mentor, and for the sandwiches, beer and coffee she managed somehow to conjure up despite the shortage of money.

On such evenings she was able to make her small, precise voice heard. When Hausmann proclaimed the doctrine of anti-art, she spoke up for art and for Hannah Höch. A good girl.

Her collages were sometimes political (every-one was in the line of battle), sometimes documentary (she put all the Berlin Dadaists and their friends, in significant attitudes, into an immense collage which is now in the Dahlem Art Gallery, Berlin), sometimes lyrical (little girl that she was). At exhibitions and readings she would turn up and the earnestness of her nature would lend weight to her tiny voice.²⁹

Fortunately this loaded description has given enough information that the perceptive reader could decipher a more objective and realistic view of the "good girl," Hannah, and her work. For instance, as stated, Höch contributed "only collages" to the exhibition, but in reality collage was an avant-garde experimental art form undergoing development at the time. Picasso, the first to use collage in *Still Life with Chair Caning* had made his tentative beginnings in 1912 only seven years before the first Berlin Dada exhibit. A quick look at some examples of her oeuvre from this era—*Dada Dance*, 1919–21, *Tailor's Flower*, 1920, *Da-Dandy*, 1919, *Collage*, 1920, *The Pretty Young Woman (Das Schöne Mädchen)*, 1920, *Dada-Ernt*, 1920—have shown that her efforts in this new art format had not only reached a high stage of development but that she had wholeheartedly embraced an even newer medium, photomontage. One of her works shown at the first Berlin Dada Exhibition, *Cut with a Kitchen Knife*, was a rather large (44 7/8" x 35 1/2") and complex example of a political photomontage. Seen in a photograph of that exhibition, this work was larger than most hung near it, only one or two others approximating its size; of the fifteen works shown in whole or in part in the photograph, all seemed to have been examples of collage/photomontage.

Such work would also emphasize Richter's statement that her collages were sometimes political, actually a rather defiant product for a "good girl" to have produced in the repressive political atmosphere of Berlin. In a later paragraph, Richter pointed out her joint responsibility for creating and hanging from the ceiling of the 1920 First International Dada Fair a blatantly defiant effigy, a stuffed German officer's suit topped off with a pig's head and labeled with the words, "Hanged by the Revolution."³⁰

Most importantly Höch seemed to have felt secure enough to follow her own bent even if it did not adhere strictly to the Dadaist program, that is, as Richter said, having made some work "more lyrical." Underlying Richter's value judgment was a semi-conscious reference to feminine or female elements in her work since "lyrical" and

"little girl" became equivalent factors in his statement. A collage completed in 1920 at the height of Berlin Dada political satirism and hi-jinks was *Tailor's Flower* (Figure 2)³¹ an affirmation of the power of the everyday concerns with which many women of the era were involved. Using cut-out clothing pattern marks, cloth, zippers, snaps, and fasteners she dared to make the items from women's common pursuits the subject and elements of a fine art experience. In the very center of the composition she placed the cut-out image of a flower, a common symbol of femininity. Richter's observation that "when Hausmann proclaimed the doctrine of anti-art, she spoke up for art and for Hannah Höch" would be amply supported by such work as *Tailor's Flower*. Though the materials might have been considered anti-art, the intent and message were forthrightly positive.

Also implied in this pro-art statement was Hannah's understanding of the optimism contained in the nihilist works and acts of Berlin Dada. Accordingly her penetrating focus on human relationships and psychology in such works as *Bourgeois Wedding*, a watercolor from 1920, and slightly later works like *The Coquette (Die Kokette)*, a collage from 1923, or *Two Heads (Zwei Köpfe)*, an oil painting from 1926, not only worked as exposés of problems in human communication but in so doing obviously asked for solutions. The "earnestness" of this work, like the "earnestness of her nature" supersede Richter's description of a "tiny voice." Within this prejudiced environment that the voice was heard, no matter how patronizingly described, con-noted real strength.

According to Höch's testimony (Roditi interview) she seemed to have had enough strength for two, for herself and for Hausmann: "Poor Raoul was always a restless spirit. He needed constant encouragement in order to be able to carry out his ideas and achieve anything at all lasting. If I hadn't devoted much of my time to looking after him and encouraging him, I might have achieved more myself. Ever since we parted, Hausmann has found it very difficult to create or impose himself as an artist. . . ."³²

These statements have called into question the familiar view of the psychology and motivations of this leader of the aggressive Berlin Dada pack while adding considerable speculation to the importance of her position within the group. The situation and its implications seemed to be expressed in a 1926 Höch photomontage *Vagabond (Vagabunden)*, Figure 3. In this work she placed two unusual figures walking forward down a road, a female figure in the foreground, head turned in profile to look back at a male figure, a vagabond, whom she is leading and whose hand she holds. Höch placed the male's head in a three-quarter view to the side, smiling, dawdling, seeming to hold the female figure back. Within the composition, the female's head emerged as the dominant form, large, watchful, and serious, with one oversized eye looking straight ahead though the other, unseen, must be keeping its gaze on her companion. Clearly Höch saw the female figure as the leader in this portrayed relationship, her intellectual power and vision enough to take both figures forward. Yet, curiously, the male is still the focus of the title.

These observations on the Höch/Hausmann relationship have also provided an interesting context for the claims by Raoul Hausmann that he, and he alone, discovered/invented the photomontage technique. Writing about the experience he eagerly quashed rivals to that claim.

... But it was on the occasion of a visit to the Baltic seacoast, on the island of Usedom, in the little village of Heidebrink, that I conceived the idea of photomontage. On the wall of almost every house was a colored lithograph depicting the image of a grenadier against a background of barracks. To make this military memento more personal, a photographic portrait of a soldier had been used in place of the head. This was like a stroke of lightning, one could—I saw it instantly—make *paintings* entirely composed of cut-out photographs. On returning to Berlin in September, I began to realize this new vision by using photos from magazines and the movies. Captured by a renovating zeal, I also needed a name for this technique, and in general agreement with George Grosz, John Heartfield, Johannes Baader, and Hannah Höch, we decided to call these works *photomontages*. . . .

Such is the history of the discovery of photomontage; Johannes Baader and Hannah Höch, in particular, employed and popularized the new technique; Grosz and Heartfield, too taken with their caricaturistic ideas, remained faithful to collage until 1920.³³

Hausmann considered (and they have also been given credit by art historians) his rivals to the invention of photomontage to be Grosz and Heartfield; perhaps he also considered Höch or Baader as possible rivals.

Richter reported in *Dada, Art and Anti-Art* that Höch had also told him the story, that she traveled with Hausmann on the holiday described, though Hausmann in his version neglected to mention that Hannah accompanied him. In her version, inspiration for the discovery that struck like lightning hung "on the wall in front of their bed."³⁴ Thus recently some art historians have voiced the belief that she co-discovered/invented photomontage.³⁵ She continued to use photomontage for the rest of her life, and also continued to paint.

During the Berlin Dada days Hausmann, "the restless spirit," devoted himself to a wide range of activity including publishing (several Dada journals), literature (sound poetry), Dada events (somewhat like the '60s 'happenings'), and the visual arts (mainly collage, some assemblage, photomontage). Following the demise of his relationship with Höch he narrowed his focus to poetry and photography. In the visual arts a prototypical Hausmann work would date from the Dada era and might be a piece like *Gurk*, a collage from 1918–19, a male head constructed of glued newspaper pieces, or *L'Esprit de Notre Temps*, an assemblage from about 1921, a male dummy head with incongruous objects attached including a ruler, a wallet, and a collapsible drinking cup. Both heads, though one is two- and the other is three-dimensional, had features in common. In both Hausmann emphasized geometric elements, straight lines, angles. The impression created was one of attack. In *Gurk*, some angles of cut-out newsprint were slashed across cheeks and forehead appearing aggressively applied rather than as elements used to build form. In the assemblage the jutting objects appeared clamped to the dummy's head giving the same impression, in this case resulting in a sense of discomfort and developing a tension from the incongruity of the placid, lifeless expression on the face and the overall

feeling created. The underlying message in both was primarily judgmental expressed by Hausmann's rather violently imposed experimentation with materials and arrangement, in turn expressing his opinion about art and the society.

From the Dada era typical works for Höch have included the photomontages *Dada-Dance*, 1919–21, Figure 4, and *The Pretty Young Woman*, 1920, Figure 5. In contrast to Hausmann's work, Höch's primary figures were female but affected by male elements. In *Dada-Dance* the fashionable female figure on the left was topped by a very small male-looking Negroid head with screwed facial features. In *The Pretty Young Woman* machine parts generally associated with male culture predominated. A large hand with a dangling watch was positioned to the side. Although some of her work like *New York*, done about 1922, was given an undeviating rectilinear quality, more typical were the often predominantly curvilinear works in contrast to Hausmann's compositions. In *The Pretty Young Woman* the roundness of the watch and wheel, BMW emblems, body and gear parts overwhelmed the photomontage. The outline of the light bulb and the sweeping organic curves of the woman's giant coiffure were made focal. In *Dada-Dance* the falling and draping material folds of the women's fashions were repeated in the machine-made curve of objects on which their very large, elegantly-clad feet were placed (or on which they danced). These structural lines were meant to pull the viewer into the composition and into the underlying psychological realities of the world they described. Thus the viewer was not meant to be shocked due to the violence of the artist's treatment/opinion but shocked by his/her own understanding due to Höch's revelations via her atypical means.

Besides being intended as political, anti-industrial/anti-bourgeois statements, these two works by Höch were indicative of her point of view as a female, her knowledge of the conditions and psychological currents within that half of culture that is female. They in part expressed an insider's ambivalence, the attraction and repulsion often inherent within the trappings of female culture. In *Dada-Dance* not only the formal compositional lines but the subject matter were intended to initially attract. The beautiful feet and legs were meant to be noticed first, then the svelte fashion lines of the figure on the left, or the tantalizing ruffles and lush and folded fabric of the lifted skirt of the figure on the right. Secondly the twistings and strange size relations of body parts revealed them as deformations from nature. The pulled and out-of-focus head of the right figure was placed emerging through the fluff of costume, the head of the left female figure, very small, Negroid, male-looking, contorted in anger, disgust, even pain, emerging as focal. *Dada-Dance*, in Höch's hands, became in part an unveiling of the realities of female fashion and indicative of its importance in female behavior and posturing.

In *The Pretty Young Woman* Höch exhibited similar concerns. Here a beautiful head of hair topped a dark space. Placed to light the space was a bulb strategically held in the young woman's left hand. The lever, gears, wheel, and BMW emblems collaged around her pert figure were used to show her as part of a machine only set to activate or light-up at the turn of the lever. In addition the watch dangling to the side seemed intended to carry several related messages. Not only was this woman/machine timed to activate/think with the turn of the lever but time's passage would also certainly

change the status and appearance of this young woman. She, like a BMW, could wear out, could be junked. Höch not only turned a woman into a machine, just as machines, especially vehicles, have been frequently referred to anthropomorphically as female, but unveiled the dangers for women in that line of thinking.

Höch continued in other works to deal with issues from the female perspective. Examples included *Bourgeois Wedding*, a 1920 watercolor. Within a cubistically askew cityscape of church and house facades, she set the bride and groom, the bride presented as a larger-than-the-groom tailor's dummy. From the roots of her Berlin Dada days she continued to pursue the theme. In 1926 she painted *Two Heads* in which a male and a female automaton face each other, their gazes not meeting. Their rigid positions were expressed also by the shapes which formed their mouths, his rounded, abstract, hers in the shape of a newborn. In 1930 she produced a terrifying psychological portrait in *Young German Woman (Deutsches Mädchen)*, Figure 6, by disregarding everything but the strangely assembled face.

A truly instructive example in this vein emerged in 1925 with the photomontage *La Mère*, Figure 7. In retrospect the difference in her point of view was also heightened by John Heartfield's treatment of the identical photograph in *Mothers, Let Your Sons Live* done five years later in 1930.³⁶ Unlike Höch, Heartfield directed the viewer past the mother's photograph to the dead son where his sympathies obviously lay. In Höch's work the focus was placed directly on the mother's face, her photomontage technique used to reveal strain, wear, inflicted craziness, suffering, while balancing a sustained feeling of compassion, unpretentiousness, calm endurance, a sense of home. In her treatment the perceived older girth and slump of the shown upper portion of the mother's body, the droop of her breasts, were used to give the impression this face had changed with

time, keeping, however, in spite of time's imposed age-old or old-age mask, one beautiful original eye and the original mouth, their look and feel imbuing the mother with her continuing ability to see and talk reality but informed with her life's experience. In the end, Heartfield's view was from the male perspective, its emphasis not only on a call for mothers' action but in a way the blaming of mothers for war and their sons' deaths. Höch's view was an intense and revealing psychological exploration of the world of motherhood, an understanding by someone with the potential to be a mother herself.

The concerns of Höch's Dadaist work have continued as contemporary concerns, high among them, of course, the implicit concern for the role and values of women, of the female artist. Her struggle to assert her own integrity and view within a group of male artists has now transferred to the art historical process. In a 1977 John Gruen survey and article for *Art News* titled "Far from the Last Judgments or Who's Overrated Now? and Underrated," Hannah Höch was "nominated for stardom"³⁷ by the art critic for *Time* magazine as well as the Director of Drawings at the Museum of Modern Art. Ann Sutherland Harris in her position as Chair for Academic Affairs at the Metropolitan Museum of Art suggested in the same article a continuing problem in judgmental calls within art historical circles, writing "... most male artists of the past 75 years have been overrated because most of their female contemporaries have been underrated."³⁸

However, these recent comments and critical re-evaluations have also underscored the beginnings of a reassessment, the pushing of the female viewpoint toward the mainstream. When that process has been completed, perhaps Höch's unique point of view within the Berlin Dadaist camp will have received the proper recognition.

Florida State University

1 These well-known books among others have tackled this issue: Germaine Greer, *The Obstacle Race, The Fortunes of Women Painters and Their Work* (New York: Farrar, Straus, Giroux, 1979); Ann Sutherland Harris and Linda Nochlin, *Women Artists: 1550-1950* (New York: Alfred A. Knopf, 1976).

2 John Gruen, "Far from Last Judgments or Who's Overrated Now? and Underrated," *Art News* 76 (November 1977): 106-120.

3 For mention of another woman, Deetjen, connected with the Berlin Dadaists, see Edouard Roditi, "Interview with Hannah Höch," *Arts Magazine* 34 (December 1959): 27.

4 Lucy R. Lippard, "Dada in Berlin: Unfortunately Still Timely," *Art in America* 66 (March 1978): 107-111.

5 Kenneth Courtts-Smith, *Dada* (Great Britain: Studio Vista Limited, 1970), p. 148.

6 Courtts-Smith, pp. 148-163.

7 Roditi, p. 26.

8 Lippard, p. 110.

9 Raoul Hausmann, "New Painting and Photo Montage," *Dadas on Art*, ed. Lucy R. Lippard (Englewood Cliffs: Prentice Hall, 1971), p. 61.

10 Hausmann, p. 61.

11 From her point of view, see Roditi, 26 and Hans Richter, *Dada, Art and Anti-Art* (New York: McGraw-Hill, 1965), p. 117. For his point of view see, Hausmann, p. 61.

12 The dates for these two exhibitions and their contents have been variously given in the literature, the 1919 exhibition seemingly mistaken for the 1920 exhibition or vice versa. For example Lippard cited a communist banner on display at the 1920 exhibition while Roditi (and Höch) placed the slogan on the banner at the 1919 exhibition. Although the possibility exists that many of the same works were exhibited at both times, if so this has not been made clear.

13 Roditi, p. 27.

14 Richter, p. 132.

15 Greer, p. 12.

16 Greer, pp. 12-35. Also the monograms on Marie Guilleme Benoist, Constance Charpentier, Marguerite Gerard, Jeanne Philiberte Ledoux, and Judith Leyster by Harris and Nochlin are instructive as examples.

17 Greer, pp. 36-67.

18 Richter, p. 132.

19 Roditi, p. 29.

20 Roditi, p. 24.

- 21 Harris and Nochlin, p. 308. Nochlin, who wrote the Höch monogram, cited the catalog from a 1976 exhibition of Höch's work that was unavailable to me: Paris, Musée d'Art Moderne, and Berlin, Nationalgalerie, *Hannah Höch, collages, peintures, aquarelles, gouaches, dessins*. However, also in the Roditi interview, feminism was never mentioned.
- 22 Roditi, p. 26.
- 23 Mary Roth Walsh, *Doctors Wanted, No Women Need Apply* (New Haven: Yale University Press, 1977). Although the entire study makes this point, tracing the roles and problems of aspiring women doctors in the U.S. from the colonial period to the present, the last two chapters, "What Went Wrong?" and "Will History Repeat Itself?" discuss this issue directly.
- 24 Roditi, p. 24.
- 25 Roditi, p. 26.
- 26 Greer, pp. 1–2.
- 27 Greer, p. 325.

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- 28 Roditi, p. 29.
- 29 Richter, p. 132.
- 30 Richter, p. 133.
- 31 For a thorough discussion of this work, see Harris and Nochlin, p. 309.
- 32 Roditi, p. 27.
- 33 Hausmann, p. 61.
- 34 Richter, p. 117.
- 35 Harris and Nochlin, p. 307.
- 36 Manuela Hoelterhoff, "Heartfield's Contempt," *Art Forum* 15 (November 1976): 62. In this article the author also compares the two photomontages with very different emphasis and conclusions.
- 37 Gruen, p. 106.
- 38 Gruen, p. 112.

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Figure 1, Hanna Höch and Raoul Hausmann at the First Berlin Dada Exhibition, 1919 (Roditi, p. 25; *op. cit.* n. 3).

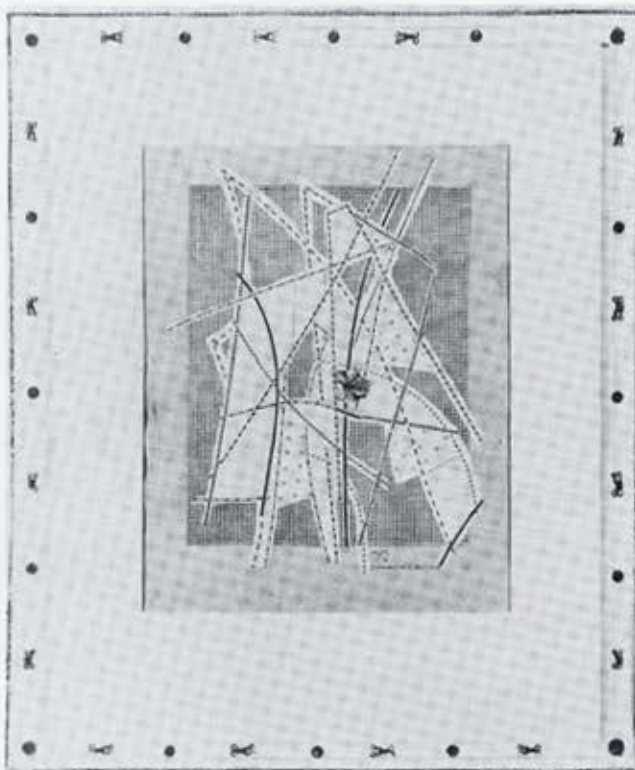


Figure 2, Hannah Höch, *Tailor's Flower*, 1920 (Harris and Nochlin, p. 306; *op. cit.* n. 1).

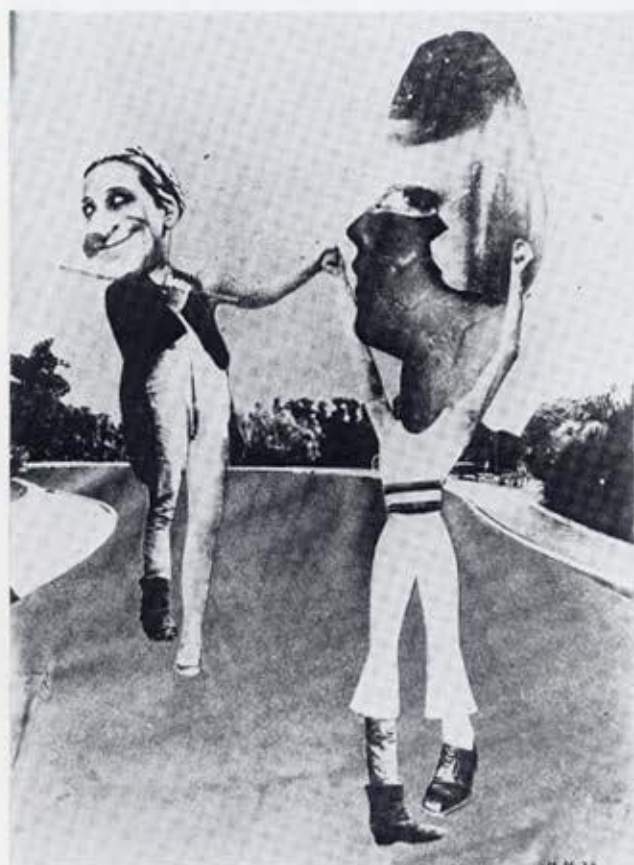


Figure 3, Hannah Höch, *Vagabond*, 1926 (Ades, Dawn. *Dadaism and Surrealism Reviewed*. Arts Council of Great Britain, 1978, p. 100).



Figure 4, Hannah Höch, *Dada Dance*, 1922 (Coutts-Smith, p. 92; *op. cit.* n. 5).



Figure 5, Hannah Höch, *Pretty Young Woman*, 1920 (Lippard, p. 107; *op. cit.* n. 4).



Figure 6, Hannah Höch, *Young German Woman*, 1930 (Neidel, Heinz, "Welstadtsinfonie," *Du* 5 (1984): 92, p. 92).



Figure 7, Hannah Höch, *La Mère*, ca. 1925 (Hoelterhoff, p. 60; *op. cit.* n. 36).