

THE IMPORTANCE OF BEING "DADA"

WE are indebted to Tristan Tzara and his followers for the newest and perhaps the most important doctrinary insistence as applied to art which has appeared in a long time. Dada-ism is the latest phase of modernism in painting as well as in literature, and carries with it all the passion for freedom of expression which Marinetti sponsored so loudly in his futuristic manifestoes. It adds likewise an exhilarating quality of nihilism, imbibed, as is said, directly from the author of Zarathustra. Reading a fragment of the documentary statement of Dada-ism, we find that the charm of the idea exists mainly in the fact that they wish all things levelled in the mind of man to the degree of commonplaceness which is typical of and peculiar to it.

Nothing is greater than anything else, is what the Dada believes, and this is the first sign of hope the artist at least can discover in the meaningless importance which has been invested in the term ART. It shows best of all that art is to betake itself on its own way blandly, despite the wish of its so ardent supporters and suppressors. I am greatly relieved as artist, to find there is at least one tenet I can hold to in my experience as a useful or a useless human being. I have always said for myself, I have no