

## THE IMPORTANCE OF BEING "DADA"

further place with intelligent people living in the present era, which is for us the only era worth consideration. I have a hobby-horse therefore—to ride away with, out into the world of intricate common experience; out into the arena with those who know what the element of life itself is, and that I have become an expression of the one issue in the mind worth the consideration of the artist, namely fluidic change. How can anything to which I am not related, have any bearing upon me as artist? I am only dada-ist because it is the nearest I have come to scientific principle in experience. What yesterday can mean is only what yesterday was, and tomorrow is something I cannot fathom until it occurs. I ride my own hobby-horse away from the dangers of art which is with us a modern vice at present, into the wide expanse of magnanimous diversion from which I may extract all the joyousness I am capable of, from the patterns I encounter.

The same disgust which was manifested and certainly enjoyed by Duse, when she demanded that the stage be cleared of actors in order to save the creative life of the stage, is the same disgust that makes us yearn for wooden dolls to make abstract movements in order that we may release art from its infliction of the big "A", to take away from art its pricelessness and make of it a new and engaging diversion, pastime, even dissipation if you will; for all real expression is a phase of dissipation in itself: To release art from the disease of little theatre-ism,