The Aftermath of the Aftermath

In the wake of the Dutch Dada campaign

I.

The Dutch Dada campaign of 1923, in combination with the subsequent propaganda for the new style of De Stijl and Merz, could be regarded as the finale of Dada proper in the Low Countries (assuming it existed in the first place). Dada as a movement ceased to exist after the Soirée du cœur à barbe on July 6, 1923, in Paris, ending in a fight between Dadaists and surrealists that was won by the latter. Still, Dada was not yet completely abandoned in the Low Countries. First of all, the protagonists of the Dada tour, Theo van Doesburg and Kurt Schwitters, did not drop Dada immediately after the tour. Both were seriously considering a new campaign in the following winter, although this second tour was never realized.

Schwitters, however, staged an individual Dada soirée for the last time, held in the small Frisian town of Drachten, domicile of the cobbler Evert and Thijs Rinsemá. The two brothers had become good friends of van Doesburg’s during their military service in World War I. Evert Rinsema was a Sunday poet, Thijs Rinsemá, a Sunday painter, in the most literal sense—writing and painting were their leisure activities, mostly confined to their free Sundays. Their main profession was shoemaking and the leather trade. As such, the Rinsemas were both members of the local establishment in the provincial town. Evert Rinsemá excelled in aphorisms, which were published in the local newspaper, the Dragstier Courant (Drachten Daily). In 1920, a collection of these aphorisms was published by van Doesburg as a De Stijl edition. A small Dada poem in the Dragstier Courant may also have originated with Evert Rinsema. The poem plays with the plural of the cipher eight (in Dutch singular, acht, plural, achten); 8 times 8 replaces achten in the Dutch verbs wachten (to wait), trachten (to try), and achten (to watch). In Dutch, the poem reads as follows:

Dadaïsme
The Aftermath of the Aftermath

Wij w88888888
Wij w88888888
W88888888
Wij tr88888888
Wij tr88888888
Te blijven 88888888!!

In translation:

_Dadaism_

We wait
We wait
Wait
We try
We try
To keep watching!!

Thijs Rinsema made paintings and wall decorations (for the local theater, among others), as well as collages in a wide variety of styles. He did not work from a clear concept—art was simply his leisure activity, no more and no less. This leisure aspect is reflected by the fact that Thijs Rinsema used different styles at random. Traditional still lifes and portraits of family members and acquaintances were combined with futurist and cubist works and—as far as Merz collages can be regarded as Dadaist—Dada-style exercises as well (fig. 7.1). The fact that Thijs Rinsema recycled his paintings made the leisure aspect even more apparent. If, on the next Sunday, he had no canvas or cardboard, he simply reused his paintings. His paper collages were used in the cobblers' workshop to take the sizes of the clientele and then disappeared between the leather layers of the soles of their new shoes.

The Rinsema brothers were an isolated outpost of the avant-garde—their main contact was van Doesburg and their sole source of information was _De Stijl_, Frisian and Dutch being their only languages. Van Doesburg, however, arranged contacts with other artists for whom the Rinsema brothers, as cloggers with a regular income and with a weakness for the avant-garde, produced shoes at special prices or in exchange for some works of art. For example, the Dutch painter Charley Toorop paid for her shoes with a painting. As part of another deal, they received a sculpture by Aleksandr Porfirievich Archipenko, which they exhibited in their shop window. Through van Doesburg, they also became acquainted with Schwitters, who visited them several times in the 1920s. In Drachten and its environs, Schwitters was assured of a regular meal at the house of Thijs Rinsema, he could ramble through the local forest in search of materials for his Merz project, and he could find locals willing to pay to be portrayed in Naturalist drawings and paintings. Schwitters and Thijs Rinsema worked together making collages at Rinsema's
dining table and, with the assistance of the local carpenter, designed small wooden collage boxes (fig. 7.2).

Although one may consider the collages made by Schwitters and Thijl Rinsema a distant result of the Dada movement (the wooden collage boxes were baptized "Dada boxes"), their only substantial involvement in Dada was confined to the arrangement of the last Dutch Dada soirée on Friday, April 13, 1923, in De Phoenix, Drachten’s local party hall (fig. 7.3). Schwitters staged a one-man "Dada evening." He presented his regular Merz recitation program, complemented on the occasion by some aphorisms by Evert Rinsema and some Frisian versions of Schwitters’s poetry. Although this Dada soirée in Drachten was the final Dada manifestation in the Netherlands, Schwitters continued to return regularly to the Netherlands. He paid regular visits to the Rinsemas brothers in Drachten, but also other to acquaintances in Holland proper, including Til Brugman and Hannah Höch, Ben Stroman, Lajos d’Ebnath, and Theo and Nelly van Doesburg. In subsequent years, Schwitters’s works were shown several times in exhibitions of De Branding.

In the late 1920s, Schwitters had other obligations and could no longer visit Drachten on a regular basis. In 1928, the publication of De Stijl ceased. Three years later, in 1931, van Doesburg died in Davos. As a result, the Rinsemas lost contact with the avant-garde and lapsed into the provincial isolation of the Frisian countryside.

II.

The railway employee Antony Kok had been an accessory to van Doesburg’s I. K. Bonset riddle right from the beginning. Although van Doesburg invited Kok to send him “a spiritual Dadaist piece” for publication in Mécano, Kok did not participate in van Doesburg’s Dada overture. It is likely that the only venture Kok encouraged was the Dada soirée in his hometown of Tilburg, held on January 27, 1923. However, a poem by Kok was included in the first “Holland Dada” issue of Merz. As well, the contact with Schwitters and the impression of the tour inspired Kok to address Dada in his poetry at a later stage. Two Dada poems by Kok are preserved: they were never published during his lifetime, and not without reason. They are, in comparison with his August Stramm-like poetry from the war years, rather shallow, occasionally playful satirical verses without any substantial content. Kok also translated Tristan Tzara’s famous recipe for a Dadaist poem. The fact that this translation, preserved by his estate, was only published after his death, can, on the one hand, certainly be related to the fact that Kok, a railway employee, was a Sunday poet, like Evert Rinsema. Kok’s whole oeuvre is, proportionately, very modest. On the other hand, the fact that
Kok didn’t publish the poem himself can be taken as an indication that he was a bit skeptical about Dada. There may have been another reason as well: another Dutch translation of Tzara’s recipe had already been published in 1921 in Het Getij (as a curiosity, though, and certainly not as a profession of Dadaism).

III.

Van Doesburg was present at the last Dada soiree in Paris in July 1923, where he watched the physical perdition of Dada with distress. It seems that at that time, he was still unaware that he was watching the actual end of historical Dadaism. In a letter to the Dutch publishing house, Van Loghum, Slaterus & Visser, dated July 17, 1923, some ten days after this soiree, Bonset, writing from Paris, proposed a whole range of Dada works for publication:

[In view of the many requests for Dadaist literature that arrive from Holland to us, I am taking the liberty as the sole Dutch Dadaist to offer you some of my works for publication:

1. A small brochure entitled: “The philosophy of Dada” (+-24 pages octavo);
2. “What everybody should know about Dadaism,” a small manual with illustrations, portraits and explanations, together with a list of the most important works on Dadaism (+-48 pages octavo);
3. “The Songs of Dullekedsalsen.” Hymn on Dadaism with a portrait of the author drawn by Picasso. I am convinced that these small works—if the price is moderate—can be sold on a large scale.

The publishing house did not take Bonset’s proposals into consideration. According to a brief note written by the editor on Bonset’s letter, Bonset was not even afforded the courtesy of an answer: “not answ. nonsense.”

Gradually, van Doesburg must have recognized that Dada had come to an end. From 1924 onwards, Bonset no longer acted as a Dadaist. Dada, however, remained a major orientation for van Doesburg—now a historical orientation, as something from the past. He still played with the idea of a resuscitation of Dada. In a letter to Tzara, written on Christmas Eve, 1924, van Doesburg announced the publication of a sixth issue of Mécano (the issue was never published) and suggested to Tzara the foundation of a new magazine entitled Merde (Shit), since “Dada hasn’t accomplished its duty yet.” The frontispiece of this review was to be a human bottom. The vulgar dimension of this planned post-Dada review corresponded with Bonset’s previous indulgence in vulgarities: “guitar, guitar, guitar, logic, logic, logic, logicanus, ANUS.” The actual purport of the bottom on the frontispiece of the (never realized)
review was new. As van Doesburg indicated in a letter to Höch in September 1924, he, like Piet Mondrian, had the greatest difficulty surviving by his abstract painting. Mondrian resorted to Naturalist painting in order to ensure a steady income, as did Schwitters. Whereas Mondrian had to return to realist painting in an attempt to survive economically, van Doesburg observed a tendency among other avant-gardists to drop their abstract painting in favor of the more salable realism (one may think of Francis Picabia’s later work here). Van Doesburg refused to join in and wrote to Höch that he would paint “nur Popo,” (only buttocks), in case he had to resort to realist painting as well, typified by him as “Popoismus,” a pun combining Populismus (populism) with the German word for buttocks, Popo.

The revitalization of Dada in the battle against “Buttockism” was not accomplished. Yet, in 1927, in a scheme listing the “principal collaborators” of the first decade of De Stijl van Doesburg presented Bonset from 1920 onwards, along with Kok, J.J.P. Oud, Mondrian, Gerrit Rietveld, Vilmos Huszár, and Hans Richter, all listed as main contributors. He also mentioned Hugo Ball and Hans Arp, but only in the years from 1925 to 1927. It is remarkable that Ball was mentioned in van Doesburg’s scheme of “principal collaborators” before his actual appearance in De Stijl. As an obituary to Ball, in 1928, van Doesburg published for the first time a collection of Ball’s sound poetry, which Ball had presented in Zurich in 1916-17.

Finally, Dada was also used by van Doesburg to oppose surrealism. In the end, however, Bonset became a surrealist as well—not an ordinary surrealist, but, according to van Doesburg, the only officially recognized representative of surrealism in the Netherlands.

Dada and constructivism: The Next Call, Het Overzicht, and De Driehoek

I.

As in the case of van Doesburg, in a rather ambiguous way, Dada remained a flanking supplement and point of reference in the constructivist spectrum in the Low Countries. On the one hand, Dada was rejected (or simply not considered anymore) in name, at least, as a viable framework, as a possible project to be joined. Obviously, an unwarranted stigmatization of one’s work as Dadaist lunacy was to be avoided. On the other hand, certain techniques and stylistic features with an apparent Dadaist background were adopted by other constructivists in the Low Countries as well. Such a dual stand can be observed in the Netherlands in the case of Hendrik Werkman, a printer, poet, and
painter, who lived his whole life in Groningen, in the north of the Netherlands. Werkman, a printer with artistic ambitions, had started to paint on the eve of World War I, initially, as a Naturalist and impressionist, and later, after the war, developing an expressionist idiom. Werkman was one of the more prominent members of De Ploeg, the local modernist artists' society in Groningen, one of the strongholds of Dutch expressionism. In the 1920s, Werkman started to experiment with materials from his print shop—leaden and wooden type material, printing leavings, and an unconventional usage of his press—thus he developed an unprecedented typographic art of his own.

Werkman's experiments were marked by extreme simplicity: combinations of a few letters (fig. 7.4) and the usage of the sides of wooden type resulting in so-called chimney images (fig. 7.5). These and other printing experiments were collected by Werkman from 1923 to 1926 in the review *The Next Call* (fig. 7.6). It is remarkable that Werkman worked in almost complete isolation and in defiance of being subsumed under a wider "ism." Although he also wrote some manifestos, these weren't intended to launch a new movement or current. Instead, he accepted the dismissive commentaries by local art critics, calling his work "abracadabra." If his work should be subsumed under a general "ism," it should be that of "abracadabra," Werkman argued in his manifesto "Proclamatie 2" in 1932. Werkman was misunderstood not only by the local art establishment and by his fellow *Ploeg* artists; he was neither associated with De Stijl nor really involved in the European avant-garde network, although he exchanged for at least claimed to have exchanged his review with avant-garde organs like *De Stijl*, *Mécano*, *Merz*, *Het Overzicht*, *Zenith*, *Blok*, *Disk*, and *La Zone*.

Werkman's only substantial contact with the avant-garde was Michel Seuphor, with whom he corresponded for several years. The fact that Werkman missed Seuphor on his only foreign journey (apart from a pre-war honeymoon to Belgium) was symbolic of Werkman's position as a relative outsider. In 1929, Werkman traveled first to Cologne and then to Paris. Seuphor was absent during the short time Werkman was in Paris, thus Werkman and Seuphor never met. However, in an international avant-garde context, work by Werkman was presented by Seuphor in the review *Cercle et Carré* and at the Parisian exhibition of this review in 1930.

Werkman's *The Next Call* is often associated with Dada, due to its experimental typography as well as the satirical prose and concrete poetry by Werkman and his friends, Jan Wiggers, Johan Dijkstra, and Job Hansen. Although general parallels like these can certainly be distinguished, and although van Doesburg presented Werkman's review to Tzara in 1924 as a long-running new Dada periodical, Werkman himself stressed, as quoted earlier, that *The Next Call* wasn't intended as a Dadaist joke and that, on the contrary, Dada was dead.
II.

Werkman’s dual stand toward Dada (dual as far as his work may be related to Dada) was shared in particular by some authors of the second levy of constructivism in Flanders. In the review Het Overzicht (1921-25), which propagated a constructivist gemeenschapskunst (communal art) embedded in the Flemish community and as such, with a clear-cut Flamingant tendency, Dada was initially rejected in several notes by one of its editors, Fernant Berckelaers, alias Michel Scuphor. Bonset was characterized by Scuphor as an “urchin.” Bonset’s Dadaism and the Dada campaign by van Doesburg and Schwitters were criticized as a “parasitic” and epigone act of “copying and plagiarizing” the “ingenious and quite amusing witticisms of Tristan Tzara, Richard Huelsenbeck, Francis Picauba.” Simultaneously, the “Romanian Jew” Tzara—in contrast to Iwan Goll—was characterized by Berckelaers in Het Overzicht as someone who lacked seriousness, openheartedness, and sociability. According to Berckelaers, Tzara was trapped in “a-priorisms and partipris.” The literary work of Céline Arnauld was placed on one line with Tzara’s. Arnauld’s work was, as Berckelaers insisted, to a considerable extent, marked by sacrifices to “draftsmanship or Futurist painting”—negative categories, according to the constructivism of Het Overzicht, in which each artistic discipline had to follow its own rules (as in the emancipated cubism of Paul van Ostaijen and in explicit contrast with the attempts to develop a “monumental work of art,” or Gesamtkunstwerk, comprising all artistic disciples, as propagated by van Doesburg and Schwitters).

Simultaneously, though, Het Overzicht solicited contributions from Bonset. Bonset refused, however, since no honorarium was offered. As well, despite the attacks on Tzara, texts by Tzara were included in Het Overzicht on several occasions. Het Overzicht also included contributions by and about another Dadaist, Ilya Zdanovich. In the last issue of Het Overzicht, entitled “Cabaret” and edited solely by Berckelaers/Scuphor, the dual stand seemed to tip in a Dadaist direction. The issue contained several manifestos with an obvious Dadaist edge. An example is the “Manifste-Conférence sur l’impossible,” ending with “laughter, hissing, and applause.” While the title of the manifesto may be translated from French as “Manifesto-Lecture on the Impossible,” the word conférence refers in Dutch to the comic monologue of a cabaret performer. The cabaret evoked in the last issue of Het Overzicht possessed more Dadaist dimensions. In contrast with his earlier dismissive critiques of Tzara, Berckelaers/Scuphor now presented Tzara’s collection, Sept Manifestes Dada, as a new standard in literature, “despite all discredit of the word dada in Flanders” (not least in Scuphor’s previous critiques!). A long prose text by Scuphor, “Mariage filmé,” (fig. 7.7), offers an extensive account of Paul Joostens’s marriage to the night-
bird, Mado Millot. Seuphor was one of the witnesses at Joostens's wedding. On a stylistic level, this filmic account resembles Joostens's *Salopes*. It also contains several allusions to Dada, for example, in "Berceuse de Mémère Picon" (Lullaby by Granny Picon):

Do-do
l'enfant do
l'enfant dormira sur sa mère
do-do
l'enfant dormira tantôt

In translation:

Do-do
the child do
the child will sleep on its mother
do-do
the child will sleep right now

Furthermore, the "cabaret" issue of *Het Overzicht* contained a contribution by Schwitters, "Nationale Kunst," in which a nationalist orientation of the arts is rejected. The inclusion of this brief text hints at the underlying purport of Seuphor's seemingly Dadaist overture. Berckelaers/Seuphor's "cabaret" marked the major turning point in his evolution from a Flemish nationalist to a French-speaking internationalist. The presentation of the texts in the last issue of *Het Overzicht* is revealing. The continuing text of Seuphor's French-language "Mariage filmé" appeared alongside Dutch *boekbesprekingen* (book reviews), Schwitters's "Nationale Kunst," and some other texts, among them a poem by Jon Vinea dedicated to Marcel Janco (*Het Overzicht* had good relations with Janco's *Continperanul*). On the last pages, which included the "Manifeste-Conférence sur l'impossible," among others, are the individual texts printed over the whole page again. One of these texts, entitled "Mariages et divorces" (Marriages and Divorces), links the marriage of the Flemish Joostens with the French Millot and the metaphorical divorce of the French-language writer Seuphor from the Flemish Berckelaers. The death of the "Flemish pur-sang Flemish" Berckelaers appears in combination with the "end of the poetic art in Flanders" and coincides with the rebirth of Seuphor, who proclaims his profound love for Paris. Seuphor subsequently left Antwerp for Paris and became one of the leading figures of *Cercle et Carré* (Circle and Square).

III.

Another example of a Flemish constructivist with Dadaist overtures is the writer Gaston Burssens, one of the regular collaborators of another
constructivist review, De Driehoek (The Triangle) (1925-26). Burssens
also pursued de-individualization, in accordance with van Ostaijen's
emancipated cubist poetics. He addressed Dada in the title poem of his
book, Piano (1924). Interestingly, Burssens adopted not only van
Ostaijen's emancipated cubist conception and approach of "verbal art,"
he also addressed Dada in a way not dissimilar to van Ostaijen's
approach in De bankroet-jazz (the manuscript of which was in
Burssens's possession). Dada was not presented as a programmatic
framework by Burssens, but rather as a literary topic in a de-individu-
alized way. In the title poem of Piano, Dada even appears in the same
constellation as in De bankroet-jazz—as part of a trinity with jazz music
and Charlie Chaplin:

Piano
lino-cut white and black
fingers strike the keys
in minor
but the audience dazes
in do
but Chaplin is in need
Chaplin is dead
and is buried with his march in do
dodo
dada
dadaism of the audience -

Dada and surrealism: Oesophage and Marie

I.

After the disappearance of the Mouvement Dada in 1923, Dadaism
survived to some extent as an additional symptom of constructivism. At
the same time, Dadaism served as a wedge in the run-up to surrealism
in the Low Countries, particularly in Belgium. Analogous to the emer-
gence of surrealism in Paris, patronized by André Breton, a by-and-
large independent development toward surrealism in Belgium could be
observed in the mid 1920s, finally resulting in an autonomous Belgian
surrealist group. In 1925, some future members of this group—Camille
Goemans, Marcel Lecomte, and Paul Nougé, as well as René Magritte
and E.L.T. Mesens—had been discussing the release of a new review. A
prospectus, developed by Mesens, announced the new review in
October 1924 under the title of Période, promising contributions by
Goemans, Lecomte, Magritte, and Mesens. Nougé, who was left out,
provoked a scission between his associates Goemans and Lecomte on
the one hand and Magritte and Mesens on the other. Nougé thus prevented the new magazine from being published. Instead, Goemans, Lecomte, and Nougé independently published a series of pamphlets entitled Correspondance. Magritte and Mesens decided, nevertheless, to go on with Période and publish it on their own. The result was the review Oesophage, subtitled “Période” between brackets. Only one issue appeared, in March 1925.

At first glance, Oesophage gives the impression of a belated Dadaist anthology (fig. 7.8 and fig. 7.9), at least in regard to the contributors. Next to some brief contributions by Mesens and Magritte, as well as by some of their Belgian friends (notably, Joostens), the major part of the review comprised poems, articles, and pictures of works by Arp, Max Ernst, Pierre de Massot, Georges Ribemont-Dessaignes, Picabia, Schwitters, and Tzara. This prominent (ex-)Dadaist gathering can be regarded in part as a response to the withdrawal of the Correspondance group from the Période project. By falling back on his prominent contacts abroad, Mesens could show that he and Magritte were capable of compiling a journal by themselves. The belated Dadaist gathering, however, was more than a filler for the contributions withdrawn by Goemans and Lecomte. Mesens had been profoundly interested in Dadaism for some time already. As a composer, he had made his avantgarde turn in 1921, under the influence of Erik Satie, during a visit to Paris. In the same year, Mesens had written a song with piano accompaniment entitled “Garage,” based on a poem by Philippe Soupault. Mesens appeared with “Nelly” (van Doesburg) as the co-signatory of an imaginary dialogue in the last issue of Mecano in 1923. It ridiculed Flemish constructivism, van Ostaijen, Jozef Peeters, and Het Overzicht.

The opening text of Oesophage clearly indicates the Dadaist inclination of its editors, not only by its radical attempt to present a tabula rasa, but also by its use of the same obscurity, self-irony, nonsense, and paradox that can be found in many classic Dada manifestos:

The 5 Commandments

1. As policy we practice the self-destruction with all our might in the faith in human virtues.

2. All our collaborators must be beautiful so that we can publish their portrait.

3. We protest energetically against all decadences: erudition, Chartreuse de Parma, Dadaism, and its substitutes, the north-south junction, syphilis in its different degrees, cocaine, roechhip down, the obligatory instruction, polyrhythm, polytonality, polynesia, the carnal vices and, in particular, homosexuality in all its forms.

4. Our freshness endures neither used pipes nor the wives of our friends.

5. We respond under all circumstances to explain what isn’t understood precisely.
Our enterprise is foolish like our hopes. The greatest precautions are taken for less important matters, we claim nothing, the general staff of young girls matters more.

"Hop-la, Hop-la" is our device.

Yet the rejection of "Dadaism and its subsidiaries" was not just another version of the earlier slogan by Tzara that true Dadaists reject Dada. The resuscitation of Dadaism in Oesophage may be regarded in part as a poverty solution to fill a magazine after the withdrawal of half of the contributors. This resuscitation, however, was not the final objective of the new review. Two brief contributions by Mesens at the bottom of the second and third pages indicate the real purport of Oesophage. Under the caption "Petite Correspondance" (Little Correspondence), Mesens presented a (faked?) one-line letter to him from Louis Aragon, reading, "You complain Sir? O.K. I shit on you. (signed) Louis Aragon."

Next to the slogan "Oesophage can be read in the best hairdressing salons," Mesens himself noted: "Tristan Tzara will publish a new manifesto under the pseudonym of André Breton: the 'Manifieste du Surrealisme.'"

The title of Aragon's abusive letter, "Petite Correspondance," can be read as a sideswipe in the direction of the Correspondance group, ridiculing its pamphlets as vacant. Aragon and Breton (and their self-acclaimed surrealist authority) were, however, the real targets of Oesophage. Dada was more or less instrumentalized to attack their claim of supremacy in surrealist affairs. This claim of supremacy also affected the tense relations between the surrealist groups in Paris and Brussels in subsequent years.

II.

Oesophage was only an occasional pamphlet. In June 1926, it was succeeded by another review, Marie. Journal bimensuel pour la belle jeunesse (Marie. Bimonthly Journal for the Beautiful Youth), of which three issues were published. The last one, published in the fall of 1926, was entitled aDieu A Marie. In Marie, the (ex-)Dadaist share diminished rapidly. The first two issues contained several contributions by the Dadaists invited in Oesophage, alongside some music, illustrations, and small notes by Mesens and Magritte. Marcel Lecomte was presented as a collaborator on the title page of the first issue. Marie not only documented the delayed Belgian transition from Dadaism to surrealism in the mid-1920s, but also the reconciliation between Mesens, Magritte, and the Correspondance group. Whereas the administration remained in the hands of Mesens, aDieu A Marie was actually edited by Nouge by invitation from Mesens. At last, all the Belgian surrealists of the first hour were united again, in a way, as the belated realization of Période. The absence of any foreign Dadaist contributor in aDieu A Marie also
marked the final formation of a surrealist group in Belgium, yet not the
definitive end of Dada in the Low Countries.

A final upsurge:
Dada in the Internationale Revue i10

The tail end of the apprehension of Dadaism in the Low Countries
can be found in the Internationale Revue i10, edited by Arthur (Müller)
Lehning in the years 1927-29. To some extent a rival of van Doesburg
and De Stijl, i10 was conceived as a forum for aesthetic and political
debate, as "an organ of all expressions of the modern spirit, a docu-
mentation of the new currents in art and science, philosophy and soci-
ology." Politically, i10 had an unmistakably left-wing orientation, with
contributions by Ernst Bloch and Walter Benjamin, as well as by some
prominent anarchists, like Bart de Ligt, Peter Kropotkin, Alexander
Berkman, and Max Nettlau. Lehning was one of the leading Dutch
anarcho-syndicalists in the period between the World Wars.

The review presented itself aesthetically as a platform for construc-
tivism and Nieuwe Zakelijkheid (New Objectivity). It contained contri-
butions by many former De Stijl collaborators, like Oud, Huszár,
Cornelis van Eesteren, and Bart van der Leck, as well as by several
other prominent representatives of European constructivism: Lajos
Kassák, Ernő Kallai, László Moholy-Nagy, El Lissitzky, Naum Gabo,
Kazimir Malevich, etc. In what on first sight appears to be a continua-
tion of the aforementioned tendency to flank constructivism with
Dadaist overtures, i10 also contained contributions by Arp and
Schwitters. However, Arp and Schwitters were no longer presented or
understood as Dadaists, but instead as representatives of a new
"elementary" art. This is most apparent in the first presentation of
Schwitters's final version of the Ursonate (Elemental Sonata), in a
typographical arrangement by Jan Tschichold (fig. 7.10). The Ursonate
may have originated from the Dadaist period of the Merz project, as an
elaboration of Raoul Hausmann's letter poem "fmsbwťźůu." Early
versions of the Ursonate had been part of the program of Schwitters's
Dada appearances in 1922-23. The final version of the Ursonate, as it
was first published in excerpts in i10, is a genuinely constructivist-
sound sonata. Dada as a point of reference had finally faded away.
It would take some thirty years before Dada reentered the Low Countries,
with the first comprehensive Dada exhibition in the Stedelijk Museum
in Amsterdam in 1958. This retrospective exhibition marked the beginning
of the reevaluation of Dada in the Netherlands and Belgium as "Dada
Holland" and, with some delay, as "Dada Belgium."
Notes

. See Blotkamp, "Liebe Tiltul." 35-40.
. See Knol, Kurt Schwitters in Nederland, 119.
. Citation in Jaffé, De Stijl 1917-1931, 21.
. See "Jagadada" (Yes-Go-Dada) and "Vlahaisvatka poëme dada. Aan Kurt Schwitters," in Kok, Met weinig woorden, 16-17.
. See Tromp and Dautzenberg, Kok van De Stijl, 87-88.
. See Een Dilettant, "Bloemlezing van modernismen [en archaïsmen], Het Getij 6 (1921), second series: 135.
. Citation in Den Boef and van Faassen, "Vriendschap tussen concurrenten?," 41.
. Citation in ibid.
. See Den Boef and van Faassen, "Vriendschap tussen concur-
renten?,” 41.  
. See Hendrik Werkman, “The Next Call onderhoudt internationaal verkeer…” The *Next Call*, no. 6 (1924).  
. Citation in Schrott, *Dada 15/25*, 355.  
. Yet in the case of Berckelaers and Peeters, this Flemish nationalism was from the start embedded in a wider internationalism of individual nations; cf. Fernant Berckelaers, “Het Vlaams-Nationalisme”, *Het Overzicht*, no. 5-6 (1921): 41.  
. Citation in Hadermann, Paul van Ostaijen, 69.
. See Mariën, L'Activité surréaliste en Belgique; Dachy, René Magritte en het Surrealisme in België; Weisgerber, ed. Les Avant-gardes littéraires en Belgique, 337-418.
. See Mariën, L'Activité surréaliste en Belgique, 56-57.
. A reprint of Oesophauge is included in Mariën, L'Activité surréaliste en Belgique, 99-112.
. The score was published in 1926 with a frontispiece by Man Ray; cf. ibid., 113-15.
. See Cornelis Nelly Mesens [Theo van Doesburg], "...waar de maes componeren vloeiens..." Mécana, no. 4-5 (1923): 7.
. Citation in Mariën, L'Activité surréaliste en Belgique, 99.
. Citation in ibid., 100.
. Citation in ibid., 101.
. Reprinted in ibid., 117-28 and 137-44.
. The first issue of Marie also includes a poem by van Ostaijen (in French) and an article by Gaston Burssens in Dutch on van Ostaijen's Het bordeel van I. K. Loch. This grotesque was previously published by De Driehoek with a frontispiece by René Magritte. In the background, van Ostaijen was involved in the rise of Belgian surrealism as well. He was interested in the surrealist focus on the unconscious. In the course of the realization of the exhibition of Max Ernst's L'histoire naturelle ("Natural History"); van Ostaijen acted as an intermediary art dealer between Tzara and the Brussels gallery, La Vierge Poupine (The Flushing Virgin), directed by the future surrealists Geert de Bruaene and Camille Goemans.
. See on Arthur Lehning and 110 in general; Toke van Helmond, ed. 110 sporen van de avant-garde (Heerlen: ABP, 1994); and the section on 110 in Gassner, Kopanski, and Stengel, Die Konstruktion der Utopie, 85-156.
. Also remarkable is the contact and correspondence between Lehning and Mondrian; cf. Yve-Alain Bois, Arthur Lehning en Mondriaan, Hun vriendschap en correspondentie (Amsterdam: Van Gennip, 1984).
. See Kurt Schwitters, "Sonate in Urlauten," 110, 1 no. 11 (1927): 392-402. The complete Ursonate is in the same typographical arrangement was published in Merz, no. 24 (1932).