

NATIONAL COLLEGE OF ART AND DESIGN

"BALANCE BETWEEN HEAVEN AND HELL"

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The free-thinking nationalism and materialism of the past have brought about individualism, which is responsible for lyricism, irrationalism and anti-realism.

CONTENTS

PAGES

INTRODUCTION ... (iii) - (iv)

CHAPTER I.

THE HISTORICAL CONTEXT OF DADAISM. ... 1 - 7

CHAPTER 2.

(a) CHANCE: THE CENTRAL EXPERIENCE OF DADA. 8 - 15

(b) CHANCE: THE VOICE OF THE UNCONSCIOUS. 16 - 22

(c) THE UNITY OF OPPOSITES. ... 23 - 25

CHAPTER 3.

WHAT IS CHANCE? ... 26 - 32

CHAPTER 4.

THE CHINESE CONNECTION. ... 33 - 41

CONCLUSION ... 42

FOOTNOTES ... 43 - 54

BIBLIOGRAPHY ... 55

ILLUSTRATIONS ...

INTRODUCTION :

Franz Marc once said "The art that is coming will give formal expression to our scientific conviction." This, in my opinion, was a truly prophetic saying.

If we are to interpret modern art as a symbol of our time, we must realize the importance of the discovery (or rediscovery) of the unconscious in the early years of the twentieth century. We must also acknowledge the connection between modern art and the results of research in nuclear physics.

To put it in simple terms, nuclear physics has robbed the basic units of matter of their absolute concreteness. It has made matter mysterious. Paradoxically, mass and energy, wave and particle, have proved to be interchangeable. The laws of cause and effect have become valid only up to a certain point. It does not matter at all that these relativities, discontinuities, and paradoxes hold good only on the margins of our world - only for the infinitely small (the atom) and the infinitely great (the cosmos). They have caused a revolutionary change in the concept of reality, for a new, totally different, and irrational reality has dawned behind the reality of our "natural" world, which is ruled by the laws of classical physics.

It is this new, totally different and irrational reality that is the main topic of discussion in this essay.

I have discussed the movement known as Dadaism, as they were the first group to realize the irrational and unconscious aspects of man's being, and to express these through artistic activity. One of the main features of the group was their use of chance, which led them to contemplate the part played by the unconscious in art. From this arose the question: How does the relationship between consciousness and the unconscious take shape in a work of art? Their efforts symbolize the search for a new meaning in life, and a new understanding of reality.

I have tried to evaluate the validity of chance through discussing Carl Jung's theory of Synchronicity, and to reach some conclusion as to its meaning and significance.

The "meaning and significance" of chance has never been in any doubt as far as the Chinese are concerned, and in the last part of my essay I have attempted to draw parallels between Chinese philosophy and the experience of the Dadaists.

CHAPTER ONE

THE HISTORICAL CONTEXT OF DADAISM

My starting point is the psychological fact that the artist has been at all times the instrument and spokesman of his age. His work can only be partly understood in terms of his personal psychology. Consciously or unconsciously the artist gives form to the nature and values of his time.

If we consider James Joyce's "ULYSSES" and leave aside the possibility that it is compensatory to his own conscious attitude, the question we must answer is this: In what relation does it stand to the conscious outlook of his time?

Great poetry draws its strength from the life of mankind and we completely miss its meaning if we try to derive it from personal factors alone. Whenever the collective unconscious⁽¹⁾ becomes a living experience and is brought to bear on the conscious outlook of an age, this event is a creative act which is of importance to everyone living in that age. Every period has its bias, its particular prejudice and psychic ailment. An epoch is like an individual, it has its own limitations of conscious outlook and therefore requires a compensatory adjustment. In 1911 Kandinsky wrote in his famous essay "CONCERNING THE SPIRITUAL IN ART" :

"Every epoch is given its own measure of artistic freedom, and even the most creative genius may not leap over the boundary of that freedom." (2)

This compensatory adjustment is affected by the collective unconscious in that a poet, an artist or a leader allows himself to be guided by the unexpected desire of his times, and shows the way, by word or deed, to the attainment of that which everyone blindly craves or expects - whether this attainment results in good or evil, in the healing of an epoch or its destruction.

Accepting the fact that Modern Art is a twentieth century phenomenon, we can assume that it relates to the conscious outlook of this century. In other words, it is a symbol of twentieth century thinking. By this I do not mean an allegory that points to something all too familiar, but an expression that stands for something not clearly known and yet profoundly alive.

The question whether modern art is art or not is a dialectic one. As long as one thinks of art as a well-known activity, executed with well-known materials and tools, many of the achievements of modern art could better be termed nonart. What we must realize is that, though artistic activity as such may be an archetypal effort, (3) art is subject to historical changes. The echo of the great art revolutions - for instance, the revolution brought on by the introduction of three - dimensionality in the time of the Renaissance, or of oil paint - can no longer be heard. We can guess that the arrival of oils must have hit the painters who had acquired great skills in tempera very hard. They probably protested vigorously saying, as is said in other contexts today, that oil painting was not art, and they were probably supported by most artists. But to us it is now clear that art in all its "eternity" is an activity deeply dependent on social situations, that are themselves deeply dependent on what we call "la condition humaine".

The early twentieth century was conditioned by extreme historic events and great advances in scientific discovery. The last decade of the nineteenth century saw the mechanical triumphs of photography, steam and electricity. Einstein dared envisage a space that our senses could not know, with the result that the common sense of Descartes was proved wrong. At this point our universe becomes a hypothetical one based on astonishing laws, with geometries of more than three dimensions which go so far as to assume that owing to the curvature of space, the rays issuing from the sun arrive at the extreme limits of space and return to their point of departure. An infinite world despite its finiteness. Infinite because everything in the universe must be curved as a result of gravitational fields; but a "bounded infinite", the representations of which is no longer a straight line projected to infinity, but a curve forever recommencing.

Then there was the triumph of agnosticism: Darwin's "Theory of - Evolution", Haeckel and the genealogy of the cell evolving into man. Youthful science seemed, to the onlooker, to be redeeming its promise sooner than could be hoped for.

"What is man?

The evolution of an ape which was itself a stage in the slow evolution of a first cell.

What created that first cell?

Chance? " (4)

Today, the deepest, most earnest men of science no longer attempt to explain. They realize they are only observers; observers of the world outside them and the world inside them, and perfecting the means for doing so. Newton saw all bodies subject to the laws of gravity which he had formulated; Henri Poincaré worked over these laws and adapted them to modern findings, and asserted only that the universe appeared to be subject to them. Einstein introduced new modifications into a theory, which tomorrow may prove untenable.

What in fact are the resources of science? And by what "detours" is it able to supplement our limited senses?

In the last resort our reason and our logic are human too. Science is therefore incapable of discovering anything irrational in our universe. Neither science nor philosophy are able to give us any absolute certainty. They can register the relation between apparent parts, and schematically group those which recur often, but they can never seize "reality" as it is, and still less satisfy our curiosity as to the nature of things or ourselves.

Twentieth century philosophy is a documentation of man's uncertainty about reality, and of his own position in a world of uncertainty.

When Nietzsche said that "God is dead", he meant to attack the rationalistic naïveté of organized religion. But while God as a figure was being destroyed, the creative spark in man with its desire to be realized was being discovered. To say "Art is dead" is simply to point to the historical changes that an archetypal function can undergo. Aesthetic values change fast, and when beauty is identified with harmony, a man in our civilization cannot see or feel what beauty is. There is no harmony in modern man, and there is no harmony around him. And there will not be any in either until the process of individuation (5) which he is having to undergo, as a result of the historic situation in which he finds himself has been completed.

With all its demonstrative schools and movements, modern art is therefore a particularly impressive piece of evidence that all art is a self-realizing activity. The process of self-realization that it documents is partly archetypal and permanent and partly temporary and historically conditioned. The anxiety that the process creates arises

from two sources. It comes on one hand, from the relinquishment of the ego in favour of the self that is never there and must always be realized anew, and on the other, from the contact with "reality", the world of objects around us that also can never be realized.

The establishment of the self in the midst of a world of chance is tantamount to working out the meaning of life. Since the self is dynamic - in essence nothing but creative movement - it is from some points of view identical with self-development or "growth". Personality as such is an aspect of the self. By "personality", I mean what Jung calls the persona, that is the self as it relates to the world. We must remind ourselves that this world of chance is constantly confronting us with new situations and therefore demands movement and adaption.

Modern art gives us an anthological interpretation of the status of the self in its relation to this world. It differs from other anthological interpretations in its aesthetic implications, but as I have stressed, the aesthetic is less important than the emotional status of man in our time, as he seeks himself through artistic activity.

A great deal of attention has recently been given to Descartes and his rationalism. His famous statement "Cogito ergo sum", has been termed the major impediment to the realization of a true twentieth - century philosophy. As we know, this philosophy started with HUSSERL'S phenomenology and has developed through HEIDEGGER, JASPERS, GABRIEL MARCEL, and others into what is called existentialism.

Modern art may be called an expression of existential feeling and thinking in that it is a search for a reality outside the rational ego, something independent of any rational system, whether religious or philosophical. Both God and art are dead as far as they depend on a system of cultural approval. But God is not dead within our selves as the creative power and as the creative search for meaning. God is now the deglamorized movement of man towards himself and towards the recognition of the self, which is nothing but the Tao, the way towards the realization of potentiality, the endless wandering towards a necessary but indefinable aim.

In modern art, the movement closest to existentialist thinking has been the Dada movement. It began in Zurich in 1916, in the now famous Cabaret Voltaire. In the beginning, dada stressed the fight

against rational and conventional values and emphasized the uncertainty of man's existence. The First World War had convinced the dadaists that the Victorian world was rotten inside. Huelsenbeck wrote in 1920 :

"We were agreed that the war had been contrived by the various governments for the most autocratic, sordid and materialistic reasons." (6)

The war was the death - agony of a society based on greed and materialism. Ball saw dada as a requiem for this society, and also as the primitive beginnings of a new one.

"The Dadaist fights against the death - throes and death - drunkenness of his time He knows that this world of systems has gone to pieces, and that the age which demanded cash has organised a bargain sale of godless philosophies." (7)

In Zurich, Dada more or less bore the aspect of a new art movement, pursuing experiments in the "new medium" of collage, and in a new language for poetry. In 1948, Hans Arp wrote -

"In Zurich in 1915, disgusted by the butchery of World War I, we devoted ourselves to the Fine Arts. Despite the remote booming of artillery we sang, painted, pasted, and wrote poetry with all our might and main. We were seeking an elementary art to cure man of the frenzy of the times and a new order to restore the balance between heaven and hell. This art rapidly became a subject of general disapproval. It was not surprising that the 'bandits' were unable to understand us. In their puerile megalomania and power - madness, they demanded that art itself must serve to brutalize mankind." (8)

But as Dada continued it directed itself against all concepts of permanence. The dadaists were interested in two main facts; shock and movement. They felt that man was in the hands of irrational creative forces. He was hopelessly wedged in between an involuntary birth and an involuntary death. Although the dadaists knew that it had obviously always been so, they felt that the world they had grown up in had made man's ordinary situation more than ordinarily absurd.

Dada had all sorts of aesthetic and philosophical features, but the public has been mostly interested in what may be called the Nietzschean character of the movement - its nihilism and love of paradox. What the critics did not see was dada's vitality and love of life.

Life, as the original dadaist held and as the dada revival of the sixties emphasizes, cannot be lived in the expectation of the permanent. The dadaist sides with Heraclitus against Parmenides. (9) He began doing so long before Zen became fashionable; he sees life as change and motion.

The dadaist admiration of the automatic forces in life is especially interesting. Automatism may be called the philosophy of the non-human. When ORTEGA Y GASSET wrote his famous article called "The Dehumanization - of Art," he meant to show that rationalistic humanism as we have known it, was over. As modern art developed, the artist felt a growing desire to know more about the forces that are functioning automatically around him and in him. Of course, this interest in the automatic antedated dada. Tatlin and the Russian suprematists had also been very interested in the machine. After the First World War, one of the first dada exhibitions in Berlin included a poster with the following inscription:

"Art is dead. Viva la Maschininkunst of Tatlin."

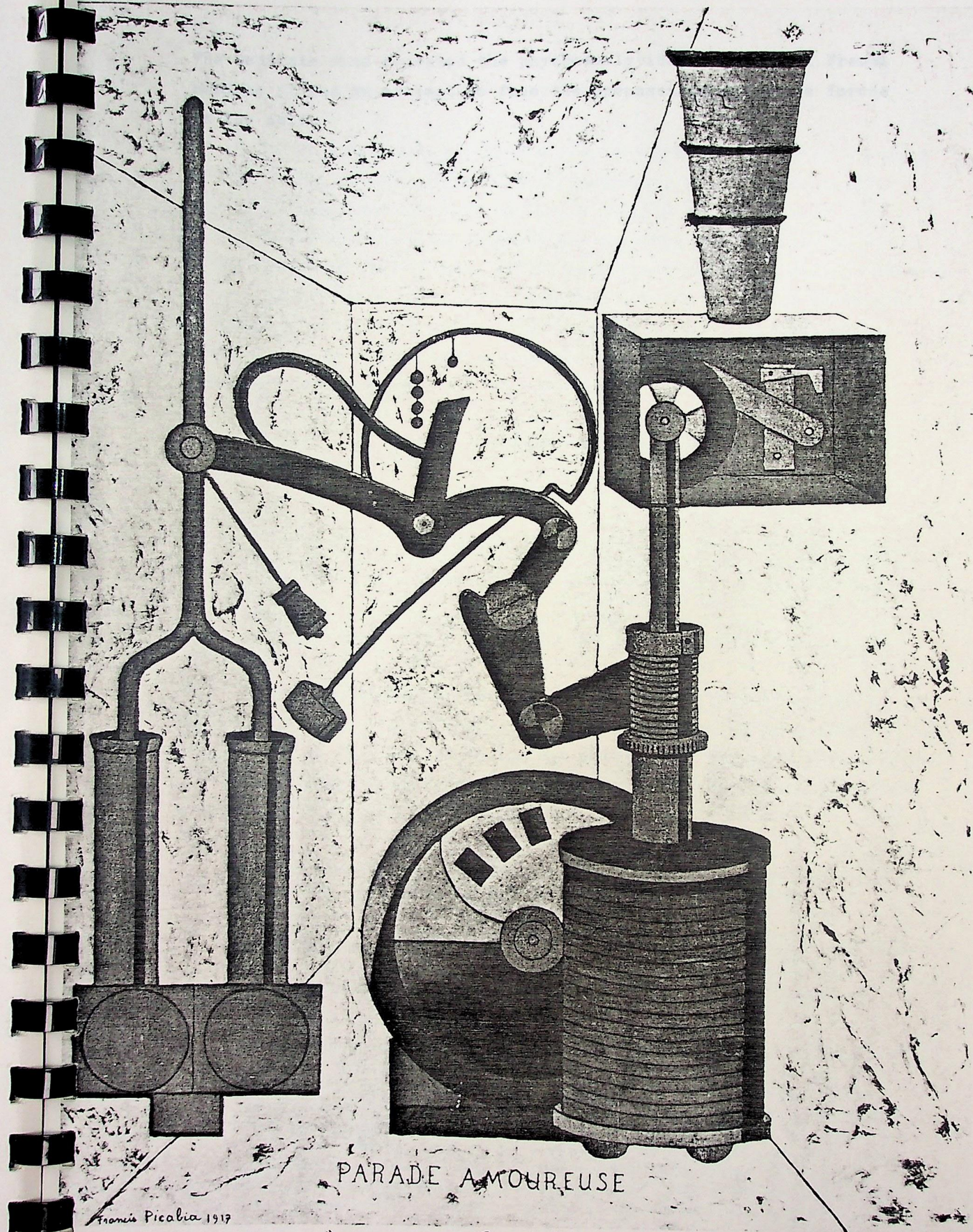
The automatic forces of nature are the forces that support the self, as we feel these and their regulatory influence in our bodies and in our daily lives. They work in the unconscious, regardless of our conscious presence and in spite of our blindness or interference. The dadaists, more than any other people of their day, felt that life lives us as we live life. In their philosophy life is always in flux and growing.

To Arp, this aspect of Dadaism was very important.

"Dada aimed to destroy the reasonable deceptions of man and recover the natural and unreasonable order. Dada wanted to replace the logical nonsense of the men of to-day by the illogically senseless. That is why we pounded with all our might on the big drum of Dada and trumpeted the praises of unreason Philosophies have less value for Dada than an old abandoned toothbrush, and Dada abandons them to the great world leaders. Dada denounced the infernal ruses of the official vocabulary of wisdom. Dada is for the senseless which does not mean nonsense. Dada is senseless like nature. Dada is for nature and against art. Dada is direct like nature. Dada is for infinite sense and definite means." (10)

Like Tatlin the Dadaists were fascinated by technology, and they felt that the machine was the true symbol of man's new contact with the automatic forces. Huelsenbeck wrote in 1960 :

"The artistic interest in the automatic is one of the most significant manifestations of man's growing awareness of himself." (11)



PARADE AMOUREUSE

Francis Picabia 1917

FRANCIS PICABIA "Amoureux Parade" 1917

The Dadaists also accepted the psychoanalytical theories of Freud because it was an attempt to free the unconscious automatic forces in the self.

CHAPTER TWO I

CHANCE: THE CENTRAL EXPERIENCE OF DADA

Dada's propaganda for a total repudiation of art was in itself a factor in the advance of art. The feeling of freedom from rules, precepts, money and critical praise, a freedom for which they paid the price of an excessive distaste and contempt for the public, was a major stimulus. The freedom not to care about anything, and the absence of any kind of opportunism, brought them all the closer to the source of all art - the voice within. The absence of any ulterior motive enabled them to listen to the voice of the "UNKNOWN", and to draw knowledge from the realm of the unknown.

"Thus", says Richter, "we arrived at the central experience of Dada." (1)

He goes on to say -

"I cannot say who exactly it was that took this decisive step, or when it happened. It probably arose out of a great variety of observations, discussions which took place within the Dada movement. However, the fact that there is no mention of it in Ball's diaries and theoretical works seems to show that it did not originate in the sphere of literature, but in that of the visual arts." (2)

Here is an anecdote, which although totally characteristic of its central figure has no real claim to be regarded as the true story of the "beginning" or "invention" of the use of chance. The part played in it by Arp could have been played by Janco, or Serner or Tzara. The story is related as follows, by Hans Richter:

"Dissatisfied with a drawing he had been working on for some time, Arp finally tore it up, and let the pieces flutter to the floor of his studio on the Zeltweg. Some time later he happened to notice these same scraps of paper as they lay on the floor, and was struck by the pattern they formed. It had all the expressive power that he had tried in vain to achieve. How meaningful! How - telling!

Chance movements of his hands and of the fluttering scraps of paper had achieved what all his efforts had failed to achieve, namely expression. He accepted the challenge from chance as a decision of fate and carefully pasted the scraps down in the pattern which chance had determined. I was not there, of course, but I have seen the results of similar experiments of his. Was it the artist's unconscious mind, or a power outside him that had spoken? Was a mysterious "collaborator" at work, a power in which one could place

one's trust? Was it a part of oneself, or a combination of factors quite beyond anyone's control?" (3)

The Dadaists concluded that chance must be recognized as a new stimulus in artistic creation. Richter remarks that the idea of chance may well be regarded as the central experience of Dada, and that it is "chance" that marks Dada off from all preceding artistic movements.

This experience taught the Dadaists that they were not so firmly rooted in the knowable world as one would believe. They felt that they were coming into contact with something different, something that surrounded and interpreted them just as they overflowed into it. Once again I will quote from Richter to describe this experience.

"The remarkable thing was that we did not lose our individuality. On the contrary, the new experience gave us new energy, and exhilaration which led in our private lives, to all sorts of excesses; to insolence, insulting behaviour, pointless acts of defiance, fictitious duels, riots, in fact all the things that later came to be regarded as the distinctive signs of Dada. But beneath it all lay a genuine mental and emotional experience, that gave us wings to fly - and to look down upon the absurdities of the "real" and earnest world." (4)

Chance became the dadaists' trademark. They followed it like a compass. They were entering a realm of which they knew little or nothing, but to which other individuals in other fields had already turned.

Tzara, Arp, Serner and Huelsenbeck were masters at using chance, and Arp's poems, in particular are masterpieces of this technique of exploration and experiment :-

The Guest Expulsed

"Their rubber hammer strikes the sea
Dawn the black general so brave
With silken braid they deck him out
As fifth wheel on the common grave.

All striped in yellow with the tides
They decorate his firmament
The epaulettes they then construct
Of June, July and wet cement.

With many limbs the portrait group
They lift on to the Dadadado;
They nail their A B seizures up;
Who numbers the compartments? They do. (5)

Hans Arp"

Huelssenbeck and Tzara also wrote Dadaist poems. In fact it was left to Tzara to follow the principle of chance to its logical or illogical conclusions in literature. Sounds are relatively easy to put together, rhythmically and melodically, in chance combinations. Words, however, are burdened with meaning designed for practical use, and do not readily submit to a process of random arrangement. This, however, is exactly what Tzara wanted. He cut newspaper articles up into tiny pieces, none of them longer than a word, put the words into a bag, shook them well and allowed them to flutter on to a table. The arrangement (or lack of it) constituted a "poem", a Tzara poem, and was intended to reveal something of the mind and personality of the author

"The poem will resemble you," he said, (6)

referring to the idea that chance can be as personal as deliberate conscious action.

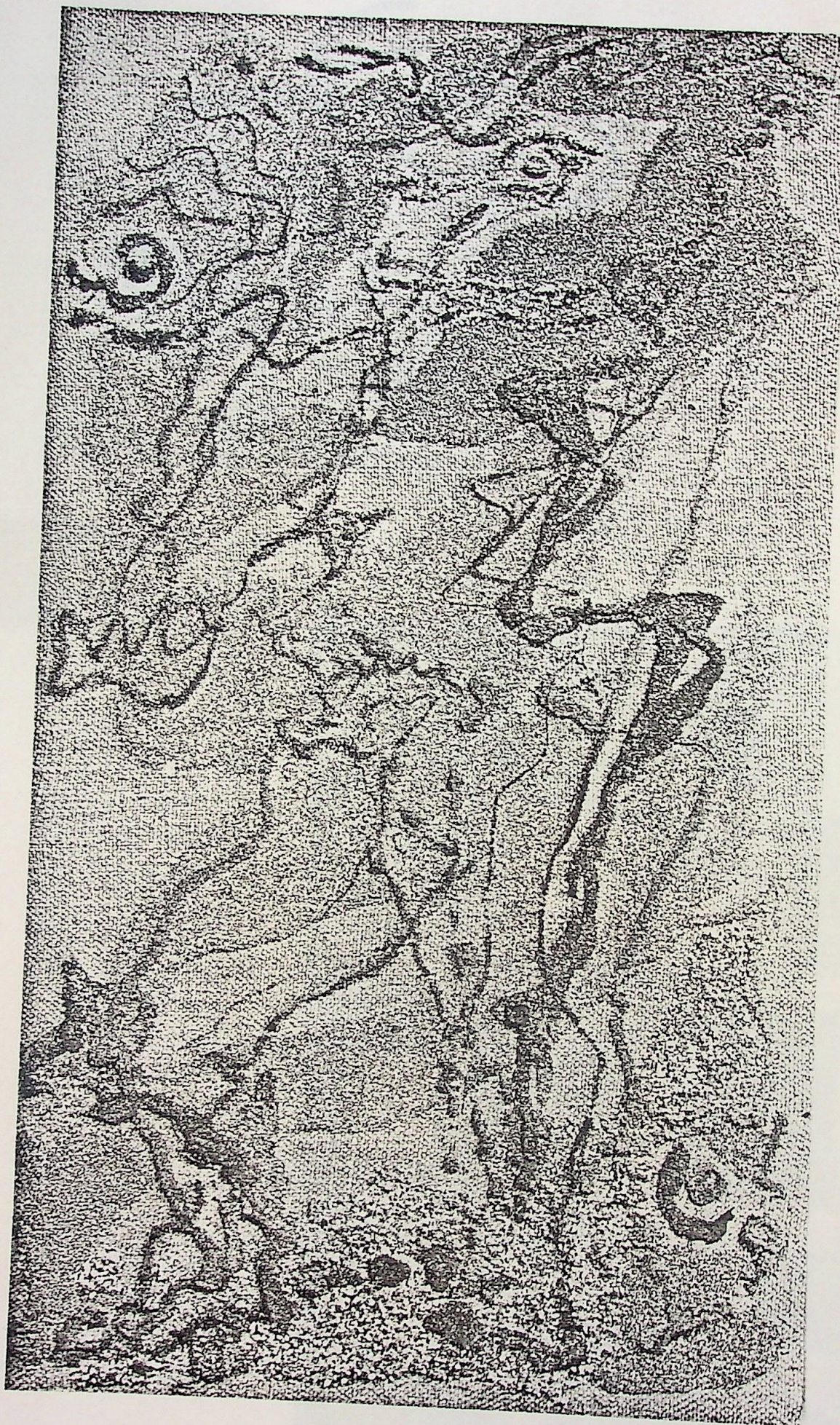
Each artist explored the discovery of chance in his own way. Here is a description of how André Masson made his sand paintings :

"With a small quantity of sand held between his hands, he moved over the prepared canvas like a dancer. After a period of intense concentration, he let the sand trickle from his swinging hands. "It is when I have completely switched off my will" he said, "that my body and my nerves, my subconscious self, know when and where to let the sand fall." (7)

This, obviously was taking the idea of chance to an extreme, but even without doing this, the use of chance had opened up an important new dimension in art; the techniques of free association, fragmentary trains of thought, unexpected juxtapositions of words and sounds. In the field of visual art this new freedom had consequences that were possibly more far reaching.

Arp became one of the most consistent exponents of the use of chance finally made of it an almost religious presence. In 1948, he wrote of his use of chance :-

"I continued to develop the collage, eliminating all volition and working automatically. I called this working "according to the laws of chance." The law of chance," which comprises all other laws and surpasses our understanding (like the primal cause from which all life arises), can be experienced only in total surrender to the unconscious. I claimed that whoever follows this law will create pure life." (8)

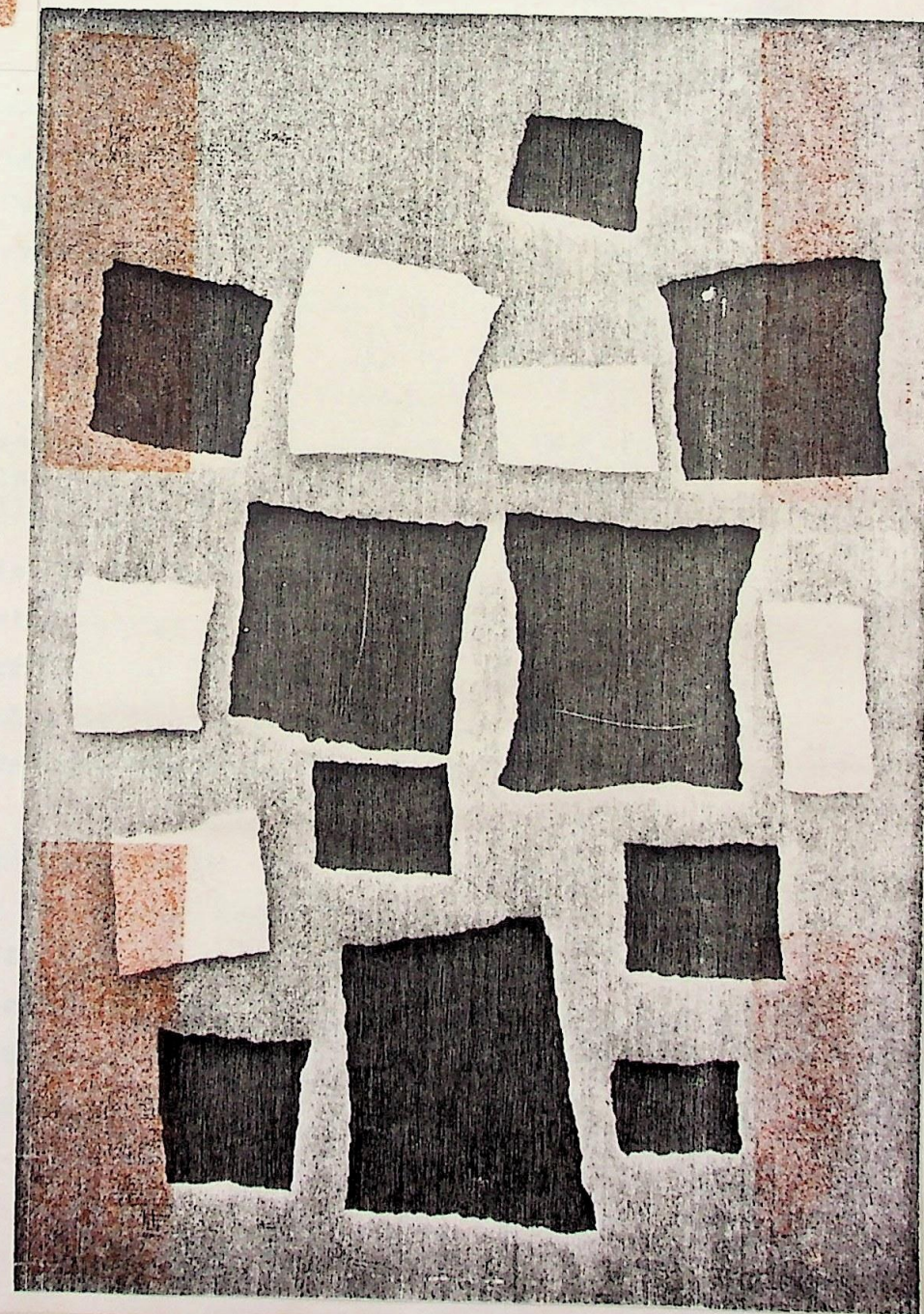


ANDRÉ MASSON *Painting (Figure)*. 1927



JEAN ARP *Automatic Drawing*, 1916

JEAN ARP *Squares Arranged According to the Laws of Chance*, 1916-17



His woodcuts of leaves and other forms, thrown together at random were another expression of the quest for, as he put it

"..... a secret, primal meaning slumbering beneath the world of appearances." (9)

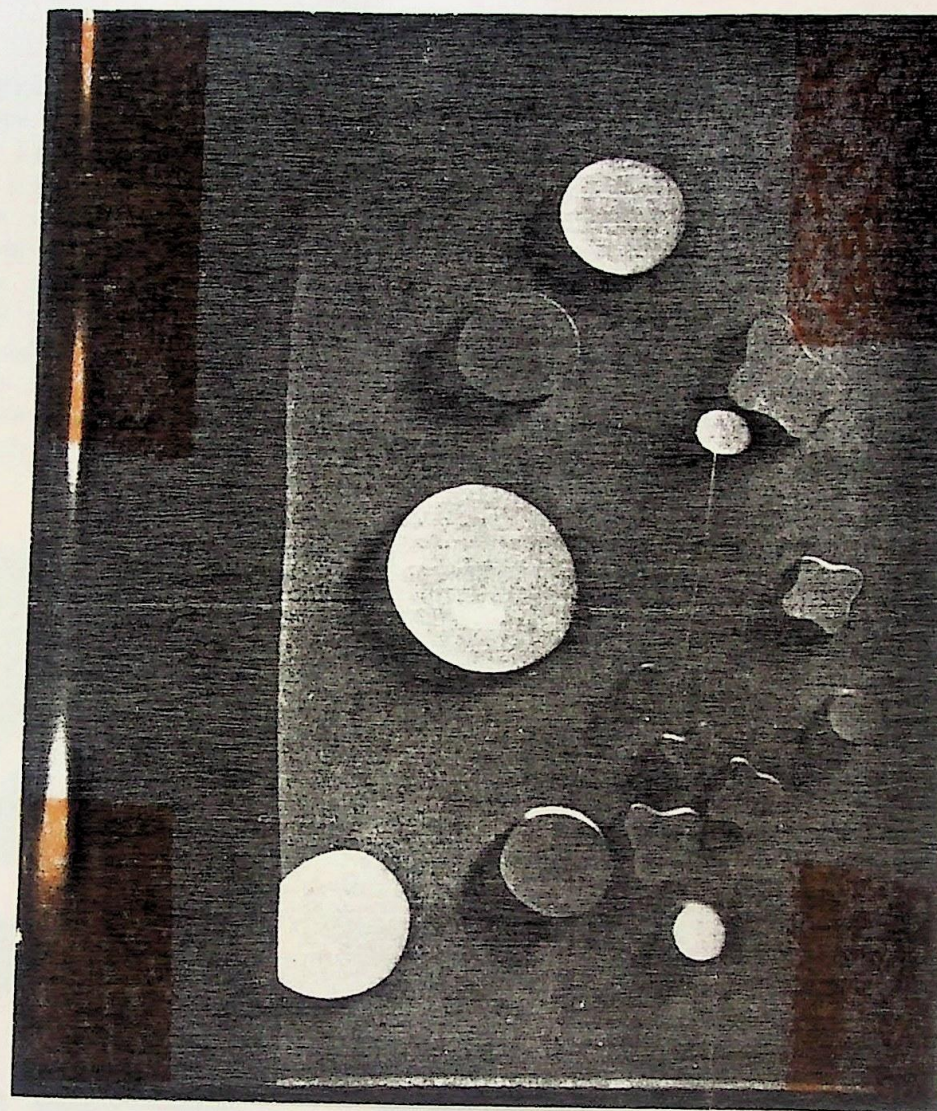
He made woodcuts and collages "according to the laws of chance." In these compositions it is chance that gives depth to the work of art; it points to an unknown but active principle of order and meaning that becomes manifest in things as their "secret soul." Max Ernst spoke of Arp's "hypnotic language" that "takes us back to a lost paradise" and reveals "cosmic secrets."

He executed his collages "arranged according to the laws of chance" with Sophie Thaeuber. (10) There were compositions based on rectangles and squares, in which the elements used were cut out by a book trimmer. These were works of pure harmony and order. He also did woodcuts for Huelsenbeck's book "PHANTASTISCHE GEBETE," illustrations whose symmetry makes them look like fetishes or magic images. He did others - highly agitated woodcuts, blending forms that were lucid but surprising and unexpected - for Tristan Tzara's "VINGT CINQ POÈMES. Meanwhile his first thin booklets of German poems "DIE WOLKENPUMPE" (the cloud pump) and "DER VOGEL SELBDRITT" (one bird in three), revealed a typically dadaist poetry with:

"..... dialect expressions, archaic sonorities, fractured Latin, baffling anamatapoeias and verbal spasms, which Arp called poésie concrète." (11)

Arp himself said that this "poésie concrète" was related to the poetry of Ball and Tzara, and certain poems of Kandinsky, that were recited at the Cabaret Voltaire and greeted by the audience with "primal screams." Ahead of its time it was already surrealist automatic poetry, transcribed directly, unreflected and uncorrected.

Among the most prophetic works of his Dada years are a series of "automatic drawings" which Arp executed around 1918. Their starting point was the notion of vitality, the movement of the creative hand. There was no preconceived subjects, but as the patterns formed on the surface, they provoked poetic associations. Intimations of plant life, animal forms, human physiognomies and organs began to emerge, but were



JEAN ARP

"Arranged according to the laws
of chance" 1929

never brought to a literal level, the artist preferring always the ambiguous form which suggested much but identified nothing. The pencil outlines once drawn, he filled in the contours with black ink, often changing and adjusting them, and even eliminating shapes as he brought the drawing to completion. Arp has given us an insight into this associational and improvisational methodology.

"The black grows deeper and deeper, darker and darker. It menaces me like a black gullet. I can bear it no longer. It is monstrous. It is unfathomable. As the thought comes to me to exercise and transform this black with a white drawing, it has already become a surface. Now I have lost all fear and begin to draw on the black surface. I draw and dance at once, twisting and winding, twining, soft white, flowery, round. A snake-like wreath... turns and grows. White shoots dart this way and that. Three of them begin to form snakes heads. Cautiously the two lower ones approach one another." (12)



Many of these drawings appear nonfigurative to us, but for Arp they always implied some relation, however tenuous to the world of recognisable things, despite the fact that they are executed almost unconsciously.



Jean Arp. *Der Zeltweg*



JEAN ARP *Plant Hammer*. 1917.

I want to point out that although Arp titled many of these works "automatic drawings" there has been some confusion among art historians, as to their character and the manner in which they were made. When we compare them with the "automatic" sketches made by Masson and Miró in the following decade, we become aware of the fact that Arp's have a less casual, less accidental character; their contours are quite firmly drawn, and the blacks are quite evenly brushed in. It is clear that for Arp the data of automatism could be neither accepted as freely nor employed as spontaneously as it later was by the Surrealists and more heroically by Jackson Pollock. For Arp it was a starting point, but the image underwent considerable transformation and was always given a scrupulous "finish."

Something of the same problem exists with respect to his series of collages from the Zurich period, in that their titles incorporate the phrase "according to the laws of chance." It would be incorrect to take these titles completely at face value and accept that Arp shook the scraps of paper and then

"pasted them onto cardboard just as they had fallen."

The collages themselves suggest the unlikelihood of this procedure, and Arp himself affirmed that he used "chance" in these works (letting the elements fall where they would) only as he used automatism in the drawings; as a way of stimulating the imagination and as a starting point for images that were afterwards consciously arranged. Later, in such techniques as decalomania, the Surrealists were to give chance and accident a greater role in the finished product.

Marcel Janco employed chance in his use of whatever unregarded objects Nature happened to place in his path. These "objets trouvés" he incorporated in abstract sculptures and reliefs of a new kind. Wire, thread, feathers, potsherds were welcomed as materials and heralded the work that Schwitters had begun, more methodically and thoroughly but probably at the same time as Janco. Kurt Schwitters became a master of the collage, which the cubists had introduced. Using pieces of ordinary life - cork, nails, sponges, cloths - he initiated what is now called art brut. His work contrasted with the structural tendencies in Arp's pieces. Richter says that Schwitters would take any risk and did not appear to give a damn for aesthetic effect, the laws of aesthetics, harmony or beauty.



André Masson. *Automatic Drawing*. 1924



André Masson. *Rape*



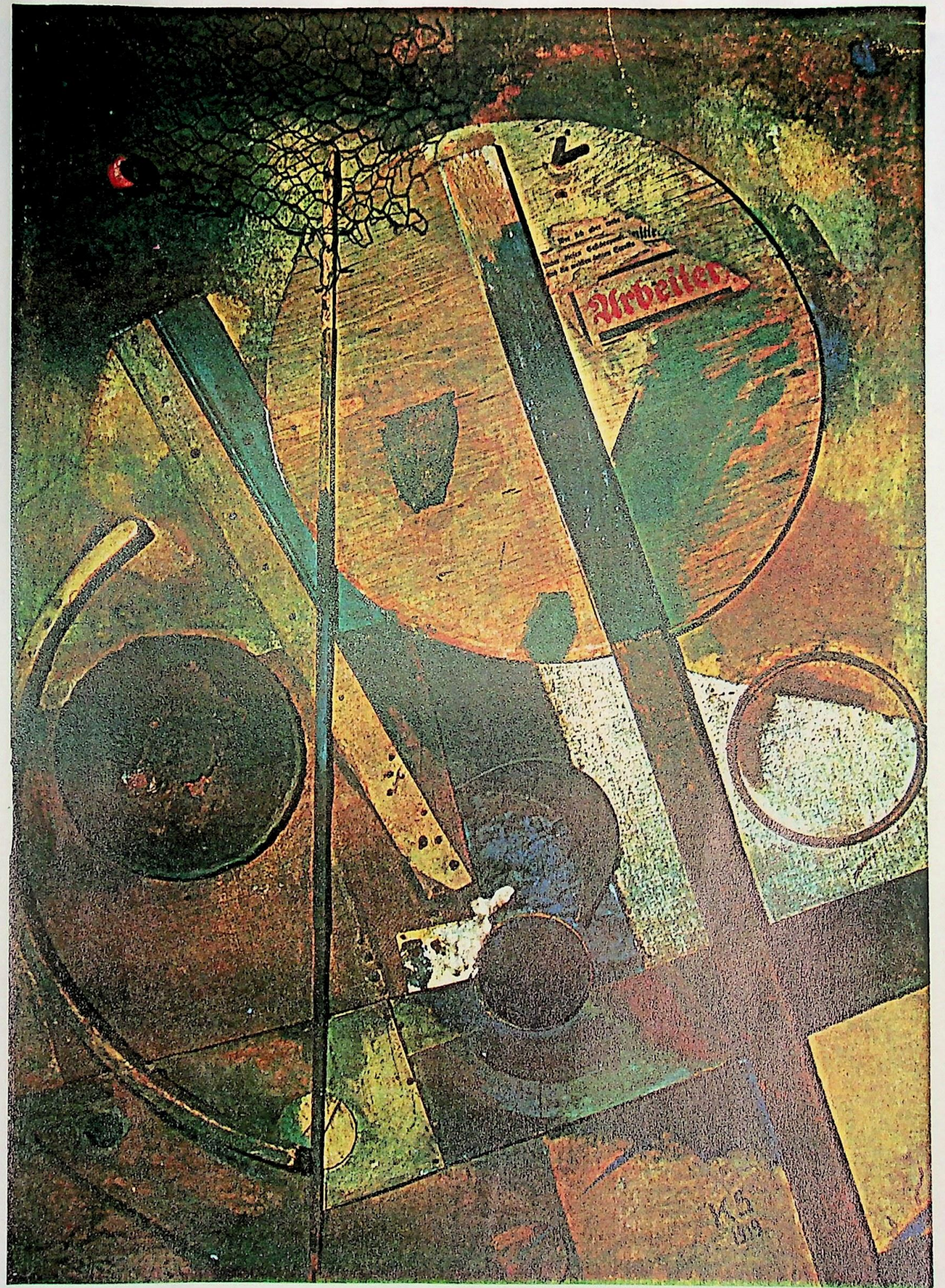
ANDRÉ BRETON *Decalcomania*. 1936

YVES TANGUY *Decalcomania*. 1936





KURT SCHWITTERS *Blue Bird*. 1922



KURT SCHWITTERS *The "Worker" Picture (Das Arbeiterbild)*, 1919



GIORGIO DE CHIRICO *The Song of Love*, 1914

splashes it makes you will see heads, animals, landscapes, and a host of other configurations.

Ernst has described how a vision pursued him in 1925. It forced itself on him as he was staring at a tiled floor marked by thousands of scratches.

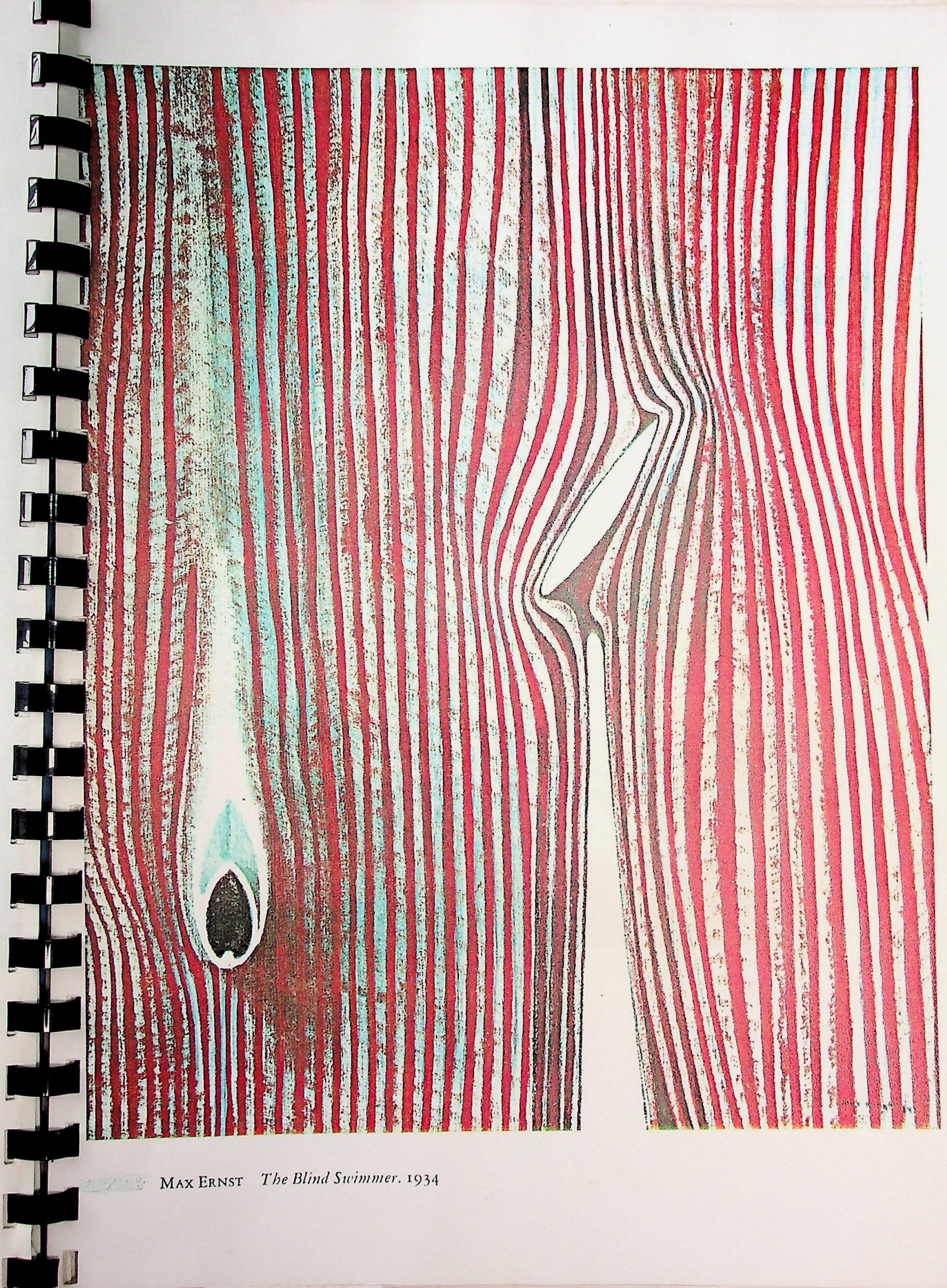
"In order to give foundation to my powers of meditation and hallucination, I made a series of drawings of the tiles by laying sheets of paper on them at random and then taking graphite rubbings. When I fixed my eyes on the result, I was astounded by a suddenly sharpened sense of a hallucinatory series of contrasting and superposed pictures. I made a collection of the first results obtained from these "frottages" and called it "HISTOIRE NATURELLE." (18)

In Max Ernsts' efforts to pursue the secret pattern in things, it is possible to detect an affinity with the nineteenth century romantics. They spoke of nature's "handwriting," which can be seen everywhere, on wings, on eggshells, in clouds, snow, ice, crystals and other "strange - conjunctions of chance" just as much as in dreams or visions. They saw everything as the expression of one and the same "pictorial language of nature." Thus it was a genuinely romantic gesture when Max Ernst called the pictures he produced by his experiments "natural history." And he was right, for the unconscious which had conjured up the pictures in the chance configuration of things is nature.

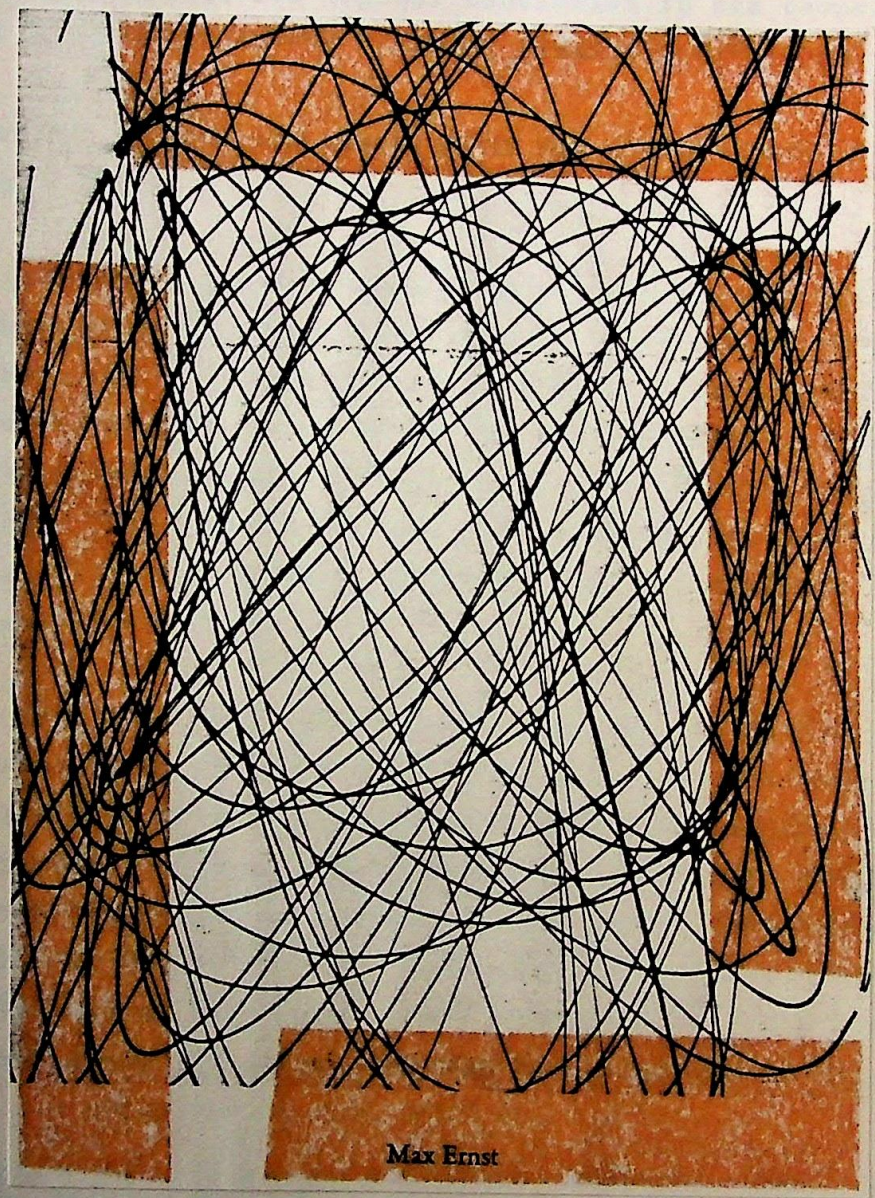
These three artists, Arp, Schwitters and Ernst utilized stimuli that came easily to hand, to make sophisticated and elegant works. Schwitters used the debris of the streets, Arp chose biomorphic forms from nature, and Ernst made rubbings from the grain of wooden planks and other irregular surfaces which he joined with clippings from old journals to develop bizarre images and combinations of images. In contrast to Duchamp, who relished the vulgar objects he found, these three composed them in ways that demonstrated the victory of human sensibility over brute, mundane matter.



MAX ERNST *The Great Forest*. 1927



MAX ERNST *The Blind Swimmer*. 1934



CHAPTER TWO II

CHANCE: THE VOICE OF THE UNCONSCIOUS

The Dadaists made their way from representational to abstract art, not by following the example of other artists but by reaching to the disintegration of the world around them. This is the process that Walter Serner followed to its logical conclusion in his pamphlet, advocating A LETZTE LOCKERUNG ('Final Dissolution,' 1918).

Richter states that his dissolution was the ultimate in everything that Dada represented, philosophically and morally.

".... everything must be pulled apart, nor a screw left in its customary place, the screwholes wrenched out of shape, the screw like man himself, set on its way towards new functions which could only be known after the total negation of everything that had existed before. Until this, riot, destruction, defiance, confusion. The role of chance, not as an extension of the scope of art, but as a principle of dissolution and anarchy. In art, anti-art." (1)

It was true that they spoke, not of art, but of anti-art. They saw art as an "industry which had lost all its relevance for them. They were looking for a way to change this, and to make art a meaningful instrument of life. Arp called this an identification with nature, and Richter called it "musical and human order." Janco called it architectonic feeling and Eggeling called it GENERALBASS DER MALERIE (the elements or "ground-base - of painting"); but all this made no difference to the fact that they were all united in a search for a new meaning and substance in art. Hugo Ball commented in his diary on 5th May, 1917 :-

"Art for us is an occasion for social criticism, and for real understanding of the age we live in." (2)

Despite all their anti-art declarations, there were deeper causes which finally made the Dada writers unable to arrest the pro-art tendencies within the movement. The visual artists search for a true "Language of - Paradise," also went much deeper than the wild anti-art propaganda of the movement's published statements, which was based on social, moral and psychological arguments. Richter says that :-

"Dada was not a school of artists, but an alarm signal against declining values, routine and speculation, a desperate appeal, on behalf of all forms of art, for a creative bases on which to build a new and universal consciousness of art." (3)

He goes on to say :-

"It was an adventure to find a stone, a clock-movement, a tram-ticket, a pretty leg, an insect, the corner of one's own room; all these things could inspire pure and direct feeling. When art is brought into line with everyday life and individual experience, it is exposed to the same risks, the same unforeseeable laws of change, the same interplay of living forces. Art is no longer a "serious and weighty" emotional stimulus, nor a sentimental tragedy, but the fruit of experience and joy in life." (4)

As long as Hugo Ball's figure was still part of the Dada scene in Zurich, the anti-art movement never took on the aspect of anarchism. Arp, Janco and Richter accepted Serner and Tzara's "final dissolution," but as a means to an end. They saw it as a new and brilliant weapon to destroy what was out^worn and useless, to ward off the bourgeois and to strengthen the line that separated them from banality.

The sudden proliferation of new art-forms and materials in Dada may also be explained by the conscious break they had made with rationality.

"Chance appeared to us as a magical procedure by which one could transcend the barriers of causality and of conscious volition, and by which the inner eye and ear became more acute, so that new sequences of thoughts and experiences made their appearances. For us, chance was the unconscious mind that Freud had discovered in 1900." (5)

In the years that followed, the Dadaists' freedom from preconceived ideas about processes and techniques, frequently led them beyond the frontiers of individual artistic categories - from painting to sculpture, from pictorial art to typography, collage, photography, photomontage, from abstract art to pictures painted on long paper scrolls, from scroll-pictures to cinema, to the relief to the *Objet trouvé*, to the ready-made. As the boundaries between the arts became indistinct, painters turned to poetry, and poets to painting.

"The safety value," writes Richter, was off. However, unsafe and unknown the territory into which we now sailed, leapt, drove or tumbled, we were all sure where our paths lay and the paths led in all different directions." (6)

This absence of boundaries and "jungle of contradictions" had very little in common with previous movements in art history. In fact, compared with all the previous "isms," Dada must have seemed

hopelessly anarchic.

This however was not so. To the



ANDRÉ BRETON "Poem-Object" 1941

Dadaists, on the contrary, it was something meaningful, necessary, and life-giving. The western belief in the infallibility of reason, logic and causality seemed senseless to them -

"as senseless as the destruction of the world, and the systematic elimination of every particle of human feeling". (7)

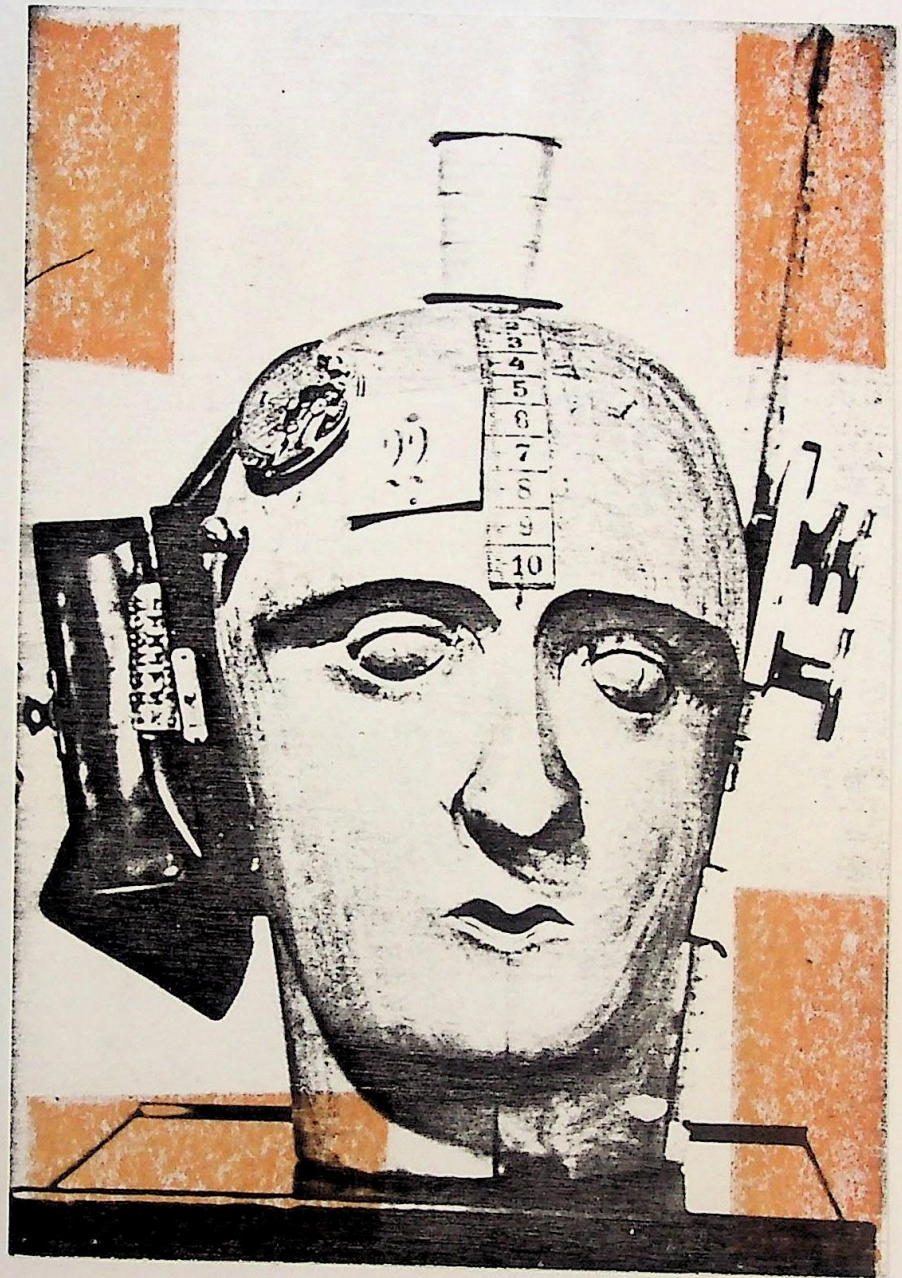
Because of this attitude they were forced to look for something which would re-establish their humanity. They needed to find what Arp called "a balance between heaven and hell," a new unity combining chance and design. They adapted chance, the voice of the unconscious, as a protest against logical reasoning and rational thinking. They were ready to embrace, or be embraced by the unconscious.

"All this", says Richter, "grew out of the true sense of fellowship that existed among us, the climate of the age, and our professional experimentation. It developed as a necessary compliment to the apparent and familiar sides of our natures and of our conscious actions, and paved the way for a new unity which sprang from the tension between opposites". (8)

When Richter states that, "all this grew out of... the climate of the age...", his concern was not only with the historical situation. However unaware of it the Dadaists were at the time, looking back, we can see that they were expressing the "conscious outlook of the epoch," which, as I have stated, was dependent on the social and historical context in which they lived. Awareness of the unconscious, and of man's irrational mechanisms was in the air as a result of the great studies taken at the turn of the century in psychological theory. William S. Rubin, art - historian, denies that this had any influence on the Dadaists :-

"But though Zurich was the home of Freud's follower EGON BLEULER, as well as of Carl Gustav Jung, there is no evidence to suggest any direct influence of psychoanalysis on Dada, except in Berlin." (9)

I would, however, disagree with William S. Rubin on this point. Since we are dealing with the "conscious outlook" of a certain period, it does not necessarily follow that there must be a direct connection or influence of one group on another. When dealing with the collective unconscious, of different individuals living in the same time, it is possible that two people can come up with the same theories without necessarily having influenced each other. Take for example this painting by



RAOUL HAUSSMANN

"The Spirit of Our Time". 1919

Jackson Pollock, which was painted almost unconsciously.



The chaotic but powerful result strangely resembles the hitherto hidden forms of matter as revealed in microphotographs. An example of this can be seen in the picture below, which is a photograph of a vibration pattern made by sound waves in glycerine.



The fact that Jackson Pollock was not influenced by photographs such as this, suggests that the unconscious does not have to be directly influenced in order to produce images similar to patterns in nature. In a similar way the unconscious minds of different men can produce similar ideas, without one having influenced the other.

The fact that psychoanalysis is a twentieth century phenomenon, (as far as western culture is concerned, anyway), tells us something of twentieth century consciousness. W. S. Rubin claims that

"Dada rejected psychoanalytic theory as it rejected everything schematic." (10)

This may, be true of Dada, but schematic in this case comprehended the irrational. The means of investigation here almost contradicts the subject of investigation, just as the Dada 'artists' were 'anti-art.'

The Dadaists were however, interested in chance as a mental phenomenon, and as "the voice of the unconscious." Richter states that :-

"It was not until later that I discovered that psychologists, philosophers and scientists were facing the same intractable problem at the same time." (11)

This statement would suggest that there was no direct or literal influence of psychoanalysis on Dadaism. In his personal history and memories of Dadaism, "Art and Anti-Art," which was published in Cologne in 1964, Hans Richter mentions the work of people like Carl Gustav Jung and Paul Kammer who had investigated the idea of chance. He also says that:-

"For us chance was the unconscious mind that Freud had discovered in 1900." (12)

If there was no direct influence, Richter's statements suggest that, in retrospect he recognized a connection, unconscious though it was at the time.

Richard Huelsenbeck, another prominent dadaist, also recognizes the connection between psychoanalysis and modern art:-

"Both psychoanalysis and modern art stir the depths of the personality. But more than that they tell us the dark truth about ourselves and the human situation in the chaotic twentieth century." (13)

He sees modern art and psychoanalysis as symptomatic of man's growing awareness of himself. The fact that both are very much part of the

twentieth century, is an indication of a particular conscious outlook -

"As modern art has grown more aware of its cultural message, it has like modern music had to rely more and more on psychological interpretation. Like modern music modern art and their brother in arms, psychoanalysis - cry out for interpretation." (14)

He then goes on to say -

"Desirable though it is, an attempt at a psychoanalytical interpretation of modern art has many strikes against it, first because psychoanalysis itself has obviously failed to be generally accepted and second, and even more important, because it has also failed in all its attempts to interpret and explain any art, especially modern art." (15)

Once again we are brought back to one of the main aspects of twentieth century thought, the intangibility and inaccessability of "reality," and the idea of uncertainty. What could be logically explained up to the turn of the century, had now become too vast to fathom. Reality had become elusive and ceased to be considered as something definable. For me, the Dada movement symbolized this aspect of twentieth century consciousness. Take for instance that there was no dadaist style -

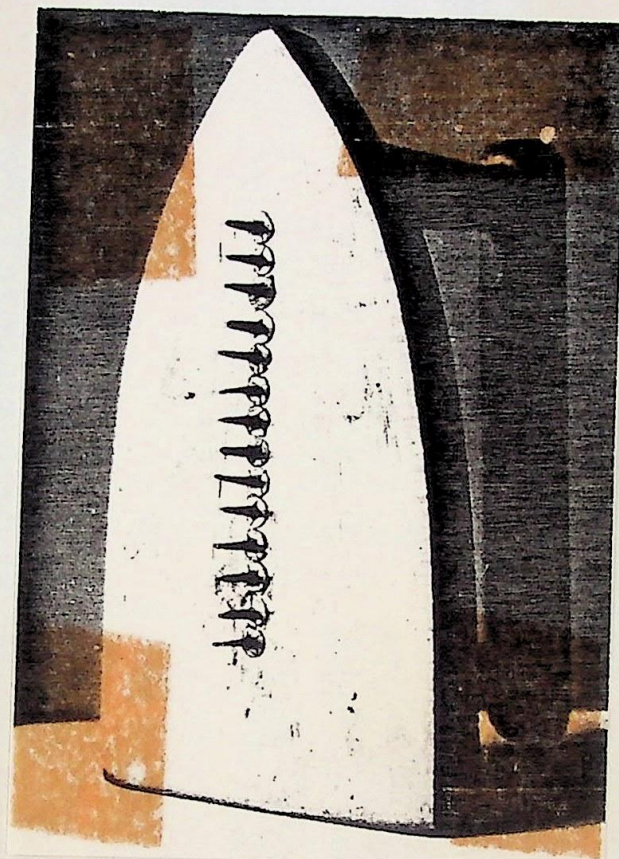
"Dada was not a school of artists" (16)

or André Breton's statement -

"Dada is a state of mind." (17)

The Dadaist revolt involved a complex kind of irony, because they themselves were dependent on the doomed society, and the destruction of it and its art would thus mean the destruction of themselves as artists. So in a sense Dada existed in order to destroy itself. This dada "state of mind" is well expressed if one juxtaposes Mön Ray's "cadeau," an ordinary flat iron with a row of ten tacks stuck to the bottom, with Duchamps idea for a "Reciprocal Ready-made" - to use a Rembrandt as an ironing board.

As well as these objects, Dada "works" were usually by their very nature transitory, and were often produced for the entertainment/demonstrations, that served as baiting grounds for the public. Janco's masks, for instance, bore no resemblance whatsoever to his cubist plaster reliefs.



MAN RAY *Gift*. Replica (original, 1921, lost)



MARCEL DUCHAMP

"Bicycle Wheel"

READYMADE. 3RD VERSION 1951

(ORIGINAL, 1913, AND 2ND VERSION, 1916, LOST)

The dadaists, in fact, used their works as an actor uses props. One of Picabia's paintings L'OEIL CACODYLATE, epitomizes Dada's attitude to art. Given that the value of a painting relies on the signature of the artist, Picabia invited all his literary and artistic friends, including the dadaists, to cover his canvas with their signatures, and this is all the painting consists of.

The presentation of transitory impermanent or clearly meaningless objects in an exhibition was even more provocative. Commonplace to-day, it was enough to make the chief constable in Cologne try to prosecute the dadaists with fraud for charging an entrance fee for an art exhibition, which was in fact nothing of the sort. Max Ernst replied -

"We said quite plainly that it is a dada exhibition. Dada has never claimed to have anything to do with art. If the public confuses the two, that is no fault of ours." (18)

This exhibition masterminded by Ernst, Johannes Baargeld and Arp, who was fresh from Zurich, was held in a small courtyard, reached by going through a lavatory of the Bräuhäus Winter. Visitors, on the opening day, were met by a small girl dressed in a white communion gown reciting obscene poems. The exhibitions contained a large number of disposable objects. A sculpture by Ernst had an axe attached with which the audience were invited to destroy it. Baargeld's FLUIDOSKEPTRICK-
DER ROTZWITHA VAN GANDERSHLIM, a foretaste of many surrealist objects, consisted of a small glass tank filled with water coloured red, (blood-stained?), with a fine head of hair floating on the surface, a human hand (wooden) protruding from the water and an alarm clock at the bottom of the tank. It was smashed in the course of the exhibition. Ironically the exhibition was closed while authorities investigated complaints of obscenity, but all they could find was a Dürer engraving of Adam and Eve, and the exhibition was re-opened.

Although exhibitions and works such as these were protests and demonstrations against a corrupt world and the art which it fostered, they were also a result of a direct appeal to the unconscious. And for the dadaists it was 'chance' which led the way to knowledge of the unconscious. Chance, to them, was much more than letting pieces of paper fall at random, in order to compose a picture. It led to the unconscious mind, to that complementary aspect of man's conscious existence, which is so much a part of twentieth century awareness.



MÉRET OPPENHEIM

"Fur-Covered Cup, Saucer, and Spoon. 1936.

THE UNITY OF OPPOSITES

"The adoption of chance," writes Richter, "had yet another purpose, a secret one. This was to restore to the work of art its primeval magic power, and to find the way back to the immediacy it had lost through contact with the classicism of people like Lessing, Winckelmann and Goethe. By appealing directly to the unconscious which is part and parcel of chance, we sought to restore to the work of art, something of the numinous quality of which art has been the vehicle since time immemorial, the incantatory power that we seek, in this age of general unbelief, more than ever before." (1)

The dadaists were all fated to live with the paradoxical necessity of entrusting themselves to chance, while at the same time remembering that they were conscious beings working towards conscious goals. Richter speaks of this contradiction between rational and irrational as a bottomless pit over which they had to walk. Proclaim as they might, their liberation from causality and their dedication to anti-art, they could not help involving their whole selves, including their conscious sense of order, in the creative process, so that, in spite of all their anti-art polemics, they produced works of art. Chance, they discovered could never be liberated from the presence of the conscious artist. That was the reality in which they worked, notwithstanding all Tzara's press-cutting poems and Arp's fluttering scraps of paper. It was a situation of conflict.

This conflict is in itself an important aspect of Dada, and is very characteristic of the movement in general. It did not take the form of a contradiction. One aspect did not cancel out the other; they were complimentary. It was in the interplay of opposites, whether ideas or people, that the essence of Dada consisted. When Ball declared -

"I have examined myself carefully; and I could never bid chaos welcome." (2)

and Tzara received chaos with open arms, they completed each other; like belief and unbelief they belonged together, like yin and yang, good and evil, art and anti-art. Richter illustrates this complimentary aspect of Dada in the following passage :-

"One day in 1917 I met Arp in front of the Hotel Elite in Zurich. The trees along the Bahnhofstrasse were being cut back. Their bare wild outstretched arms spoke in a language

of their own, making a counterpoint to the rows of buildings. Their powerful melody excited me. 'You see,' I said to Arp, 'this is what I look for. The elements of the tree, its essence. The living skeleton' -

'And I,' Arp replied, caressing the air with his hand as if stroking a woman's body 'I love the skin.'

Arp breathed life into the skin, and I went on looking for the essence. Both of us were right; our attitudes opposed as they were belonged together. The difficulty was semantic rather than real. The 'fault' lies with the language, and as language is the tool of thought, the fault lies with our way of thinking." (3)

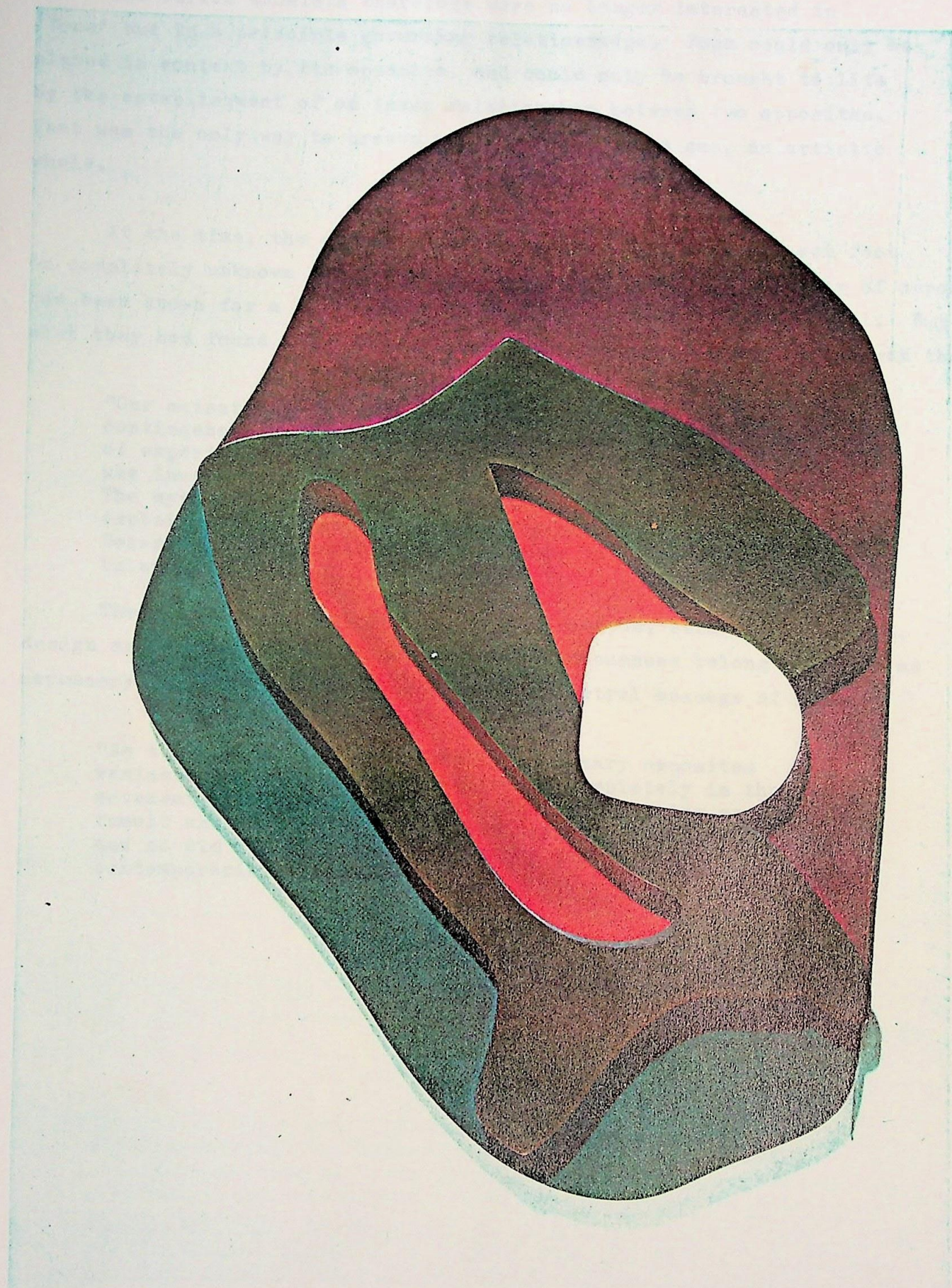
Dada took hold of something that can neither be grasped nor explained within the conventional 'yes/no' framework. Their radical attack on dualistic thought was in the very nature of the movement. The liberation and expansion of thought and feeling was to be followed by the integration of both in painting and in musical sound. Arp said that -

"Reason is part of feeling and feeling is part of reason." (4)

As soon as this promise is accepted, the contradictions of Dada resolve themselves and a picture of the world takes shape in which, besides "causal" experiences, others that were previously unknown and unmentioned find a place. Laws appear which include within themselves the negation of law.

Tzara exploited the same chance factors as Arp did, but while Arp made conscious use of his eye and brain to determine the final shape, and thus made it possible to call the work his, Tzara left the task of selection to Nature. He refused the conscious self any part in the process. Here the two paths Dada was to follow were already apparent.

Arp adhered to the idea of 'balance' between conscious and unconscious, and never abandoned it. This was fundamental to other members of Dada as well; but Tzara attributed exclusive importance to the UNKNOWN. This was the real dividing line. Dada *THROVE* on the resulting tension between premeditation and spontaneity, or as they preferred to put it - between art and anti-art, volition and non-volition.



JEAN ARP *Enak's Tears (Terrestrial Forms)*, 1917

The Zurich dadaists therefore were no longer interested in 'Form' but in a principle governing relationships. Form could only be placed in context by its opposite, and could only be brought to life by the establishment of an inner relationship between two opposites. That was the only way to create a unity, that is to say, an artistic whole.

At the time, the dadaists were convinced that they had set foot in completely unknown territory. In fact this idea of the "unity of opposites" had been known for a very long time under the name of 'contingence'. But what they had found still constituted a discovery. Richter points out that -

"Our scientific and technological age had forgotten that this contingency constituted an essential principle of life and of experience, and that reason, with all its consequences was inseparable from unreason and all its consequences. The myth that everything in the world can be rationally explained had been gaining ground since the time of Decartes. An inversion was necessary to restore the balance." (5)

The realization that reason and anti-reason, sense and nonsense, design and chance, consciousness and unconsciousness belong together as necessary parts of a whole - this was the central message of Dada.

"As the tension between mutually necessary opposites vanished - and it ended by vanishing completely in the Paris movement - Dada disintegrated. In the resulting general tumult and chaos, personal relationships disintegrated too, and so did the image of Dada in the memories of our contemporaries." (6)

CHAPTER THREE

WHAT IS CHANCE?

The Dadaists were concerned with the idea of chance as a mental phenomenon. Richter has pointed out that at the same time psychologists, philosophers and scientists were faced with the same question -

"What is chance?"

The story of Arp's drawing is a vivid example of its workings but where does it lie within us?

Richter tells of the concern of the dadaists regarding this question, especially when they realized how big a role chance coincidences had played in their own lives and also how that role became greater as they became more conscious of it. Juan Gris remarked -

"What astonishes me is that series of accidents that made me into a man" (1)

In his book "Art and Anti-Art", Richter quotes Carl Jung as speaking of chance coincidences as -

"..... the power of attraction of the Relative, as if it were a dream of a greater, to us unknowable consciousness." (2)

As far as this quotation is concerned, I must point out that Richter not only quotes Jung out of context, but also misinterprets what he is saying.

In his hypothesis on Synchronicity, before exploring his own ideas on chance, Jung looks at the theories and experiments of several people who explored the same idea. WILHELM VON SCHOLZ was among these -

"The writer Wilhelm Von Scholz has collected a number of stories showing the strange ways in which lost or stolen objects came back to their owners ... The author comes to the conclusion that everything points to the 'mutual attraction of related objects' or an elective affinity. We suspect that these happenings are arranged as if they were the dream of a 'greater - and more comprehensive consciousness, which is unknowable.'" (3)

This, therefore is the conclusion of Wilhelm Von Scholz, and not of Carl S. Jung. I think Jung's conclusions are much more significant, and in some ways even contradict the idea of "the mutual attraction of the Relative."

Jung describes chance as an "accusal orderedness." This order independent of causality is not, according to Jung, to be thought of as a God standing outside the world, but as the momentary pattern formed by a continually - changing order whose shape at any given moment includes every human being, every animal, every blade of grass, every cloud, every star. The duty of man, as distinguished from the animal or blade of grass, would thus be to be conscious of this order, to become aware of this continuous act of creation, and to achieve, through meditation, intuition and concentration, complete identity with the orderedness which has no cause.

The discoveries of modern physics have brought about^a significant change in our scientific picture of the world, in that they have shattered the absolute validity of natural law and made it relative. Natural laws are "statistical truths," which means that they are completely valid only when dealing with macrophysical quantities.

The philosophical principle that underlies our conception of natural law is "CAUSALITY." But if the connection between cause and effect turns out to be only statistically valid and only relatively true, then the causal principle is only of relative use for explaining natural processes and therefore presupposes the existence of one or more other factors which would be necessary for an explanation. In other words, the connection of events may, in certain cases be other than causal, and therefore requires another principle of explanation.

The scientific experimental method of inquiry aims at establishing regular events which can be repeated. Consequently, unique or rare events are ruled out of account. Moreover, any experiment imposes limiting conditions on nature for its aim is to force her to answer questions devised by man. Every answer of nature is therefore more or less influenced by the kind of questions asked, and the result is always a hybrid product. The so-called "scientific view" of the world based on this can hardly be anything more than a psychologically biased, partial view, which misses out all these by no means unimportant aspects that cannot be grasped statistically. (4)

According to Jung there is an immeasurably wide field whose extent forms, as it were, the counterbalance to the domain of causality. This is the world of chance, where a chance event seems causally unconnected with the coinciding fact.

Chance, we say, must obviously be susceptible of some causal explanation and is only called "chance" or "coincidence" because its causality has not yet been discovered. Since we have an inveterate conviction of the absolute validity of causality, we regard this explanation of chance as being quite adequate. But if the causal principle is only relatively valid, then it follows, that even though in the vast majority of cases an apparently chance series can be causally explained, there must still remain a number of cases which do not show any causal connections. Jung asserts that these causal events may be expected most readily where on closer reflection a causal connection appears to be absolutely inconceivable. (5)

"Chance groupings or series seem, at least to our present way of thinking, to be meaningless and to fall, as a general rule, within the limits of probability. There are however, incidents whose "chancefulness" seem open to doubt." (6)

Jung terms these cases of 'meaningful coincidence as "accusal - connections."

Decisive evidence for the existence of acousal combinations of events has been furnished, with adequate scientific safeguards, fairly recently, through the experiments of J. B. Rhine and his fellow workers. Basically these experiments were investigating the idea of Extra-Sensory Perception.

These experiments consist, in principle, of an experimenter turning up one after another, a series of numbered cards bearing simple geometric patterns. For instance, in a set of twenty-five cards, five bore a circle, five a square etc. At the same time the subject, separated by a screen from the experimenter, is given the task of guessing the signs as they are turned up. The experimenter naturally does not know the order in which the pack is arranged, nor has the subject any opportunity of seeing the cards.

Jung observes that the results vary according to the specific gift of the individual subject. One subject for instance guessed all twenty-five cards correctly, which gives a probability of -

1: 298, 023, 223, 876, 953, 125.

After the first series of experiments the spatial distance between the experimenter and the subject was increased, in one case to 250 miles, in another to 4,000 miles, the result being equally positive. This would suggest that the factor in question cannot be a phenomenon of force or energy, for otherwise the distance to be overcome and the diffusion in space would cause a diminution of the effect, and it is more probable that the score would fall proportionately to the square of distance.

Equally remarkable is the fact that "time" is not in principle a prohibiting factor either; that is to say, that the reading of a series of cards to be turned up in the future produces a score that exceeds chance probability. This experiment points to a psychic relativity of time, since the experiment was concerned with perceptions of events which had not yet occurred. In these circumstances the time factor seems to have been eliminated by a psychic condition, which is also capable of abolishing the spatial factor.

The time and spatial experiments made it completely impossible for us to even think of there being any energy relationships between the perception and the event. We must therefore give up, at the onset, all explanations in terms of energy, which amounts to saying that events of this kind cannot be considered from the point of view of causality, for causality presupposes the existence of space and time, insofar as all observations are ultimately based on bodies in motion.

Rhine's experiments confront us with the fact that there are events which are related to one another experimentally and in this case meaningfully, without there being any possibility of proving that this relation is a causal one, since the 'transmission' exhibits none of the known properties of energy. There is therefore good reason to doubt whether it is a question of transmission at all, for it is impossible, with present resources, to explain Extra-Sensory Perception, or the fact of meaningful coincidence, as a phenomenon of energy. Because "effect" cannot be understood as anything except a phenomenon of energy, it cannot be a question of cause and effect, but of a falling together in time, a kind of simultaneity.

Carl Jung chooses the term "SYNCHRONICITY," to designate a hypothetical factor, equal in rank to causality as a principle of explanation.

In Rhine's experiments the result is not obtained by observation, but is a product of pure imagination, of "chance" ideas, which reveals the structure of that which produces them, namely the unconscious.

As far as Jung is concerned "synchronicity,"

".... therefore means the simultaneous occurrence of a certain psychic state with one or more external events which appear as meaningful parallels to the momentary subjective state - and in certain cases, vice-versa." (7)

In other words, synchronistic events rest on the simultaneous occurrence of two different psychic states. One of them is the normal probable state (i.e. the one that is causally explicable), and the other, the critical experience, is the one that cannot be derived causally from the first.

One wonders how could an event remote in space and time produce a corresponding psychic image when the transmission of energy necessary for this is not even thinkable. However incomprehensible it may appear, we are finally compelled to assume that there is in the unconscious an APRIORI knowledge or immediate presence of events which lacks any causal basis. At any rate, our conception of causality is incapable of explaining the fact. In certain instances, dream premonitions for example, there seems to be a priori, causally inexplicable knowledge of a situation which is at the time unknowable. Synchronicity is therefore an alternative explanation, for it consists of two factors:

(a) An unconscious image comes into consciousness, either directly (i.e. literally) or indirectly (symbolized or suggested) in the form of a dream, idea or premonition, and -

(b) An objective situation coincides with this situation.

Jung wrote, in his hypothesis on synchronicity -

"Synchronicity is no more baffling or mysterious than the discontinuities of physics. It is only the ingrained belief in the sovereign power of causality that creates intellectual difficulties and makes it appear unthinkable that causeless acts exist or could ever occur. But if they do, we must

regard them as CREATIVE ACTS, as the continuous creation (8) of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents. We must of course guard against thinking of every event whose cause is unknown as "causeless." This ... is only admissable when a cause is not even thinkable." (9)

In a total picture of natural events, it is just as important to consider the exceptions to the rule as the averages. This is the fallacy of the statistical picture; it is one-sided, inasmuch as it only represents the average aspect of reality and excludes the total picture. That is why a complimentary principle to the predominantly conceptual picture of reality is necessary for a complete description and explanation of nature.

It was modern psychology and parapsychology which proved that causality does not explain a certain class of events, and in this case we have to consider a formal factor, possibly synchronicity, as a principle of explanation. Unlike causality, synchronicity is a phenomenon that seems to be primarily connected with psychic conditions, that is to say with processes in the unconscious.

Although the Dadaists were probably not influenced by these factors, the discoveries they made and the conclusions at which they arrived, were very much along the same line of thinking. Their realization of the element of chance in art led directly to the automatism and study of the unconscious, which were two main elements of Surrealism, and indeed other twentieth century art movements.

Just as Jung's idea of synchronicity offers a complimentary aspect of reality, so the idea of chance in science and art complimented the rationalistic viewpoint which had been gaining ground since the Renaissance. In an article called 'Dadaland' which Arp wrote in 1948, he suggests this factor -

"The Renaissance taught men to arrogantly exalt their reason. Modern times with their sciences and technologies have consecrated men to megalomania. The chaos of our era is the result of that overestimating of reason." (16)

As I have already pointed out, many aspects of Dadaism seem to be contradictory, but on closer examination they are seen to be complimentary factors i.e. the idea of the co-existence of opposites, where the rational and logical elements of reality are not abolished but added to.

The discovery of these complimentary aspects of reality, through the use of chance, led the Dadaists to the complimentary aspect of man's conscious existence i.e. the unconscious. As Richter has pointed out -

"For us chance was the unconscious mind that Freud had discovered in 1900." (11)

CHAPTER FOUR

THE CHINESE CONNECTION

The experience of chance taught the Dadaists that there was another aspect of reality, other than the knowable world. As I have said already, they felt that they were coming into contact with something different, something that surrounded and interpreted THEM just as they overflowed into IT.

Some of the conclusions at which the dadaists arrived are almost identical to ideas which Chinese philosophy has always taken for granted. Arp recognises this fact -

"Dada objects are made of found or manufactured elements, simple or incongruous. The Chinese several millenniums ago, Duchamp and Picabia in the United States, and Schwitters and myself during World War I, were the first to invent and spread these games of wisdom and acumen that were meant to cure human beings of the sheer madness of genius and lead them back more modestly to their proper place in nature." (1)

We must remember that the rationalistic attitude of the West is not the only possible one and is not all-embracing, but in many ways is a prejudice and a bias that needed to be corrected. The very much older civilization of the Chinese has always taught differently from us in this respect and we have to go back to Heraclitus if we want to find something similar in our civilization, at least where philosophy is concerned. Only in astrology, alchemy and the mantic procedures do we find no differences of principle between our attitude and that of the Chinese. That is why alchemy developed along parallel lines in East and West, and why in both ambits it strove towards the same goal with more or less identical ideas.

In his book "Flamingo Feather", LAURENS VAN DER POST writes :-

"We Chinese are obsessed with the totality of things. That is why we often fail in the specific and the practical. We see cause and effect as but two aspects of the paramount drive and purpose of life. Cause and effect to us are really by-products of the ultimate purpose which causes and effects all. Chance, or what you call luck, is another manifestation

of the same thing, not just an accidental occurrence unrelated to the general order of events, but also part of a fundamental law, whose workings you are either painfully ignorant or arrogantly contemptuous. We, however have profound respect for it and are continually studying it and devising the nature of this law. We do it instinctively. You see, it is precisely the togetherness of things in time, not their apparent unrelatedness in the concrete world that interests us Chinese." (2)

In Chinese philosophy, one of the oldest and most central ideas is that of the Tao, which the Jesuits translated as 'God'. But that is correct only for the Western way of thinking. Other translations such as 'providence' and the like are mere makeshifts. Causality occupies this paramount position with us, but it acquired its importance only in the course of the last two centuries, thanks to the levelling influence of the statistical method on one hand, and the unparalleled success of the natural sciences on the other, which brought the metaphysical view of the world into disrepute.

Law-tzu gives the following description of Tao in his celebrated
TAO TEH CHING - (3)

"There is something formless, yet complete
That existed long before heaven and earth
How still! How empty!

Dependent on nothing, unchanging
All prevailing, unfailing
One may think of it as the
mother of all things under heaven.

I do not know its name
But I call it 'Meaning'
If I had to give it a name,
I should call it 'The Great'.
(CH. XXV)

TAO, he writes -

"..... covers the ten thousand things
like a garment but does not
claim to be master over them."
(CH. XXXIV)

Lao-tzu describes it as 'nothing' by which he means only its contrast to the world of reality. He describes its nature as follows -

"We put thirty spokes together
and call it a wheel;
But it is on the space where
there is nothing
that the utility of the wheel depends.

We turn clay to make a vessel;
But it is on the space where
there is nothing that the
utility of the vessel depends.

We pierce doors and windows to
make a house;
And it is on these spaces where
there is nothing
that the utility of the house depends.

Therefore just as we take advantage
of what is, we should recognize
the utility of what is not.

(CH. XI)

'Nothing,' (4) is evidently 'meaning' or 'purpose' and it is
only called nothing because it does not manifest itself in the world
of senses, but is only its organizer. Wilhelm points out that -

"The relation between meaning (Tao)
and reality cannot be conceived,
either, under the category of cause
and effect." (5)

The word Tao has no single correct meaning or translation. Its
meaning goes beyond words, even in Chinese. The great Chinese texts
devoted to it, especially the Tao-te-ching and the Chuang-tzu, are
collections of sayings, stories and allegories which point to its
meaning from different directions. And many passages are themselves
so ambiguous as to defy translation. This may be partly due to accidents
of history, and confusions which have crept into the texts; but the
Chinese have come to accept it as a vital feature. For like so much
in Chinese culture, especially art, these passages mean, not one
thing alone, but several things at once; none contains the whole
meaning on its own. Even in China, the word Tao has been used
by different groups of philosophers in different ways. But these
special usages are really limitations imposed on a fundamental
notion which is far wider than they, being deeply rooted in the
Chinese mind, with its customs, language and unspoken assumptions,
and can easily embrace them all.

The Taoist preception of the real world differs essentially from
our usual Western one. We tend to think, diagrammatically, of a
world of seperate things - some of them alive - arranged in an
independent space. We take it for granted that these lumps of
independent 'things' 'cause' each other, and 'act in' each other as

they move about in empty space, and pass through a series of static states of change. Even our philosophy and science limit themselves to finding substantial 'things,' carefully divided from one another by definition which will 'explain' the real world. Idealism calls them ideas, materialism calls them atoms, with sub-atomic particles.

We act on the assumption that our world is a structure of solid building bricks in many different shapes and sizes, all quite independent of the observer. Each concept which denotes one of these building bricks, its connection with others, or its activities, we take to exclude forever its opposite or its own negative. The shapes of the building bricks are fixed, mutually exclusive, and by implication unchangeable. Change happens, we assume by one 'thing' turning into 'something else.'

The way we experience and measure time is by dividing it up into countable moments, each of which is separate and in an abstract way, identical to all others, however large or infinitely small we may choose to make them.

Taoism sees all this as schematic, vulgar and absurd. It recognizes that, though fixed concepts referring to things and states can be extracted by human thought from the mobile reality, and can be useful, there is actually no way of reconstructing the mobility of the real by adding up fixed concepts. Therefore, the most important element, is always left out of the ordinary ideas most of us have, on which we base our world and with which we try to come to terms with it.

All static conceptualism is, in the last resort, impotent. For even our most sophisticated cosmological reasoning arises from, and leads back to, integral concepts which have this enormous, primary fallacy built into them.

The Tao is a seamless web of unbroken movement and change, filled with undulations, waves, patterns of ripples and temporary 'standing - waves' like a river. Every observer is an integral function of this web. It never stops, never turns back on itself, and none of its patterns, of which we can take conceptual snapshots are real in the sense of being permanent, even for the briefest moment of time we can imagine. Like streaming clouds the objects and facts of our world are to the Taoist simply shapes and phases which last long enough in one general form for us to consider them as units.

"In a strong wind clouds change their shape fast. In the slowest of the winds of Tao the mountains and rocks of the earth change their shapes very slowly - but continuously and certainly. Men simply find it hard to observe the fact." (6)

All the separations which men claim to decipher in the web of Tao are useful fabrications, concepts being themselves ripples in the "mental" part of the stream. Each human being himself is woven out of a complex system of totally mobile interactions with his environment. His body is in perpetual change, not by jumps from state to state; for his aging does not correspond to minutes, hours and birthdays, but goes on all the time. The reader of these words is not the same person who began to read this paragraph. It is only a useful convention which justifies even our seeing a man, a tree, a rock, as a thing, instead of a set of surfaces, each of which represents changes and transformations as they go on, some being visible 'outside' some invisible 'inside.' If the westerner imagines that the conceptual snapshots he takes of what is happening, capture it in any but the most inadequate way, he is deluded.

Two of the most important aspects of the intuition of the Tao, are first; that nothing which happens, no event or process, ever repeats itself exactly. On the ordinary human scale this is obvious, if one stops to think. Only on the microscopic scale, where invisible sub-atomic particles are isolated as 'snapshot' concepts, may they seem to repeat. But in fact, the overall context of even such minute apparent repetitions has changed while they were happening; their nature is anyway "vibration."

Second; this immense web consisting of rolling change does not itself change. It is the 'uncovered' block, devoid of any definable shape, the 'mother' matrix of time, including both "being" and "not being," the present, future and the vanished past - the GREAT WHOLE of continuous duration, infinite space, and infinite change. (7)

Reality is conceptually knowable because according to the Chinese view there is, in, all things, a latent 'rationality.'

This is the basic idea, underlying ' meaningful coincidence: it is possible because both sides have the same meaning, and where meaning prevails, order results:

"Tao is eternal, but has no name;
The uncarved block, though seemingly of small account;
Is greater than anything under heaven;
If the kings and barons would but possess themselves of it;
The ten thousand creatures would flock to do them homage;
Heaven and earth would conspire;
To send sweet Dew;
Without law or compulsion men would dwell in harmony."

(CH. XXXII)

Chuang-tzu (a contemporary of Plato's) describes the psychological premises on which the Tao is based;

"The state in which ego and non ego are no longer opposed is called the pivot of Tao." (8)

It sounds almost like a criticism of our scientific view of the world, when he remarks that -

"Tao is obscured when you fix your eye on little segments of existence only." (9)

Or,

"Limitations are not originally grounded in the meaning of life. Originally words had no fixed meaning. Differences only arose through looking at things subjectively." (10)

"The sages of old," says Chuang tzu, " took as their starting point a state when the existence of things had not yet begun. That is indeed the extreme limit beyond which you cannot go. The next assumption was that though things existed they had not yet begun to be separated. The next, that although things were separated in a sense, affirmation and negation had not yet begun. When affirmation and negation came into being, Tao faded. After Tao faded, then came one-sided attachments." (11)

He stresses the importance of the inner senses, even further,

"If you have insight, you use your inner eye, your inner ear to pierce to the heart of things, and have no need of intellectual knowledge." (13)

This is very similar to the stage Hans Richter arrived at in his own work. He explains that each man (each dadaist, that is) explored the use of chance in his own way. He says that he himself developed a preference for painting his visionary portraits in the twilight,

when the colours on his palette were almost indistinguishable. He describes the process himself:-

"However, as every colour had its own position on my palette, my hand could find the colour it wanted, even in the dark. And it got darker and darker ... until the spots of colour were going on the canvas in a sort of hypnotic trance, just as they presented themselves to my grasping hand. Thus the picture took place before the inner rather than the outer eye." (14)

These references to the inner senses are allusions to the absolute knowledge of the unconscious, and to the presence in the microcosm of of macrocosmic events.

5-7
9/12/20
The former Taoistic view is typical of Chinese thinking. It is, whenever possible 'a thinking in terms of the whole, a point also brought out by MARCEL GRANET, (15) the eminent authority on Chinese psychology. This peculiarity can be seen in ordinary conversation with the Chinese; what seems to us a perfectly straightforward precise question about some detail, evokes from the Chinese thinker an unexpected and elaborate answer, as though one had asked for a blade of grass and got a whole meadow in return.

With us, details are important for their own sakes; for the Oriental mind, they always complete a total picture. In this totality, as in primitive or in our own medieval pre-scientific psychology, are included things which seem to be connected with one another only "by chance," by a coincidence whose meaningfulness appears altogether arbitrary. The dadaists also made this discovery for themselves. Richter describes it:-

"Chance, in the form of more or less free association began to play a part in the dadaist conversations. Coincidences of sound or form were the occasion of wide leaps that revealed connections between the most apparently unconnected ideas." (16)

This may help to explain the numerous objects, assemblages and collages of the dadaists, of objects and images that seemed to have no connection. This is also true of many Surrealist painters too, though here there was probably a more conscious statement being made, whereas the dadaists were perhaps not fully aware of what they were doing. This point however does not make the process less valid.

The discovery of chance gave the dadaists an understanding of the relatedness of every object and event. In this they discovered the totality of everything, the contradictory nature of life and the "presence -

in the microcosm of macrocosmic events."

Arp wrote that whoever submits to the unconscious attains perfect life. A similar idea appears in Taoist philosophy, concerning meditation. One always has to remember that nothing in the Taoist universe is static. Everything is a dynamic process. Meditation itself, always moves forward, and the Taoist who sits down to meditate enters a vast inner continuum of moving energies, in which the whole outer universe can be reflected. They have mysterious names, and interact, not in simple but in varied complex ways.

When the inner universe is transformed by the Inner Alchemy, inner and outer are united, and the meditator experiences, as a matter of direct perception and knowledge, the GREAT WHOLE, the Tao, complete, unbroken containing all change within its transcendent tranquility. Since he has gone beyond change, he is rightly called an "immortal."

One last point I would like to make concerns the idea of individuality. I will use Han's Richter's quotation once again to illustrate this idea -

"The remarkable thing was that we did not lose our own individuality. On the contrary, the new experience gave us new energy and an exhilaration which led in our private lives to all sorts of excesses, to insolence, to insulting behaviours, pointless acts of defiance, fictitious duels - in fact, all the things that later came to be regarded as the distinctive signs of dada." (17)

Many of the features of Chinese legends, in one way or another, are allegories for aspects of an underlying and hidden reality - the reality of Taoist meditation and Inner Alchemy. An interesting point is that all the saints and heroes of these legends preserve their distinct outward individuality - even a grotesque eccentricity. Individuality is essential to the Tao; and there are sound metaphysical reasons why someone who achieves the Taoist goal should remain visibly unique.

I have not discussed the practical use of Chance in Chinese philosophy or art, for even though some of its uses and procedures are fascinating, (18) it is really only its purpose and meaning that concerns dadaism. The main point here is the awareness of the

unconscious mind and its implications throughout Chinese philosophy. The use of chance brought the dadaists into contact with the unconscious mind, and led to ideas of totality, the relatedness of seemingly unrelated events, the one-sidedness of the cause/effect principle, and the concept of individuality through contact with ones own unconscious.

CONCLUSION

Throughout this essay, it is the implications and meaning of 'chance' not the actual procedure that I think is so important.

By comparing the dadaists' experiences with elements of Chinese philosophy, as well as taking Jung's theory of Synchronicity into consideration, I would personally conclude that the use of chance was, and still is, a very valid procedure.

As far as twentieth century art is concerned, I would imagine that I have only scratched the surface of this subject, not to mention the irrational elements in ancient mythology, dreams and primitive beliefs and rituals.

FOOTNOTES

CHAPTER ONE

1. Jung describes the 'COLLECTIVE UNCONSCIOUS' as "the deposit of mankind's typical reactions since primordial times to universal situations such as fear, danger, the struggle against superior power love, birth and death"
Quoted from "THE PSYCHOLOGY OF JUNG," Page 10, by J. Jacobi.

2. Wassily Kandinsky "CONCERNING THE SPIRITUAL IN ART."

3. ARCHETYPE

That part of the psyche which is centralized in the conscious ego Jung envisages as situated between the interior or psychic world and the exterior, or spatio-temporal world. The ego is surrounded like a planet by satellite sub-personalities, named variously, the SELF, THE ARCHETYPE OF THE SPIRIT, the ANIMA, the ANIMUS, and the SHADOW, and these are subject to qualification by the PERSONA, or personality.

The archetypes of the soul (the Anima or Animus), the archetypes of the Spirit (the Old Wise Man, the Magna Mater) and the most central of all archetypes (the Self) belong to the Collective-Unconscious.

The most fundamental of the Archetypes, is the Self, much better conveyed by the German word Selbst - the 'itself'- a psychic totality resulting from the merging of many levels of the conscious and unconscious.

Taken from "JUNG, MAN AND MYTH" by Vincent Brome, Page 276.

4. FOUNDATIONS OF MODERN ART by Ozenfant, Page 173.

5. INDIVIDUATION, very briefly, means the harmonious unification of many different aspects in the human personality.

Life to Jung was a series of metamorphoses from the time the child emerged from the Collective Unconscious to the realization of the

totality of the Self through individuation.
"Jung Man and Myth" by V. Brome Page 283.

6. Quoted in "CONCEPTS OF MODERN ART" chapter on Dada and Surrealism - Page 110.
7. CONCEPTS OF MODERN ART - Page 110.
8. JEAN ARP "COLLECTED FRENCH WRITINGS" - poems, essays, memoirs - first published in 1966. This quote from an essay called DADALAND - written in 1948 - Page 232.
9. HERACLITUS - a greek philosopher, was born at Ephesus, in Asia Minor, and flourished about 500 B.C. He gave himself up to a life of solitary contemplation. The result of Heraclitus' meditations was a work ON NATURE, of which only a few obscure fragments remain. The fundamental tenets in his philosophy are that all things are in a constant flux of becoming and perishing, that fire is the primordial principle of all existence, and that the supreme law of existence is the harmony that results necessarily from the operations of universal reason. PARMENIDES, a Greek philosopher and greatest member of the Eleatic School, which flourished about the middle of the 5th century B.C. Parmenides expounded his philosophy in verse, his only work being a didactic poem ON NATURE. The leading design of this poem is to demonstrate the reality of Absolute Being, the non-existence of which Parmenides declares to be inconceivable, but the nature of which, on the other hand, he admits to be equally inconceivable, inasmuch as it is dissociated from every limitation under which man thinks. The permanent unity of the universe is thus the ultimate object of knowledge.
10. JEAN ARP - "Collected French Writings" Page 238.
Essay entitled - "I became More and More Removed from Aesthetics."
11. Richard Huelsenbeck "MEMOIRS OF A DADA DRUMMER" Page 161 -
an article entitled "Psychoanalytical Notes on Modern Art," 1960.

CHAPTER TWO I

1. HANS RICHTER "ART AND ANTI ART," Page 50.
2. Ibid - Page 50.
3. Ibid - Page 51.
4. Ibid - Page 51.
5. JEAN ARP "Collected French Writings" Page 6, - 1920.
6. "Concepts of Modern Art" Page 114.
7. This account is given by Hans Richter in "ART AND ANTI ART," Page 55.
8. JEAN ARP, "Collected French Writings" Page 246 - essay entitled "And So the Circle Closed."
9. "MAN AND HIS SYMBOLS" Page 298, Edited by Carl Gustav Jung.
10. Arp met Sophie Thaeuber in Switzerland, in December 1915. He later married her; he wrote of her in an essay called "And so the Circle Closed," one of many pieces he wrote about her, in 1948.

"It was Sophie Thaeuber who through the example of her clear work and her clear life showed me the right path, the road to beauty. In this world, up and down, light and darkness, eternity and ephemerality are in perfect balance. And so the circle closed."

"Collected French Writings." - Page 247.
- 11.
12. This description quoted by William S. Rubin in "Dada and Surrealism" - Page 80.

13. HANS RICHTER "ART AND ANTI ART" - Page 150.
14. "In 1923 Schwitters took a painting he had painted in 1909 and sent it out as a postcard, in an improved form and under the title of Ich liebe dir, Anna ('I love you, Anna'). On this postcard he writes, among other things, "Baumeister & Maholy have been here. Blümmer is now in Hanover. Yours merzially, Kurt Schwitters."
Quoted from "Art and Anti Art," Page 150.
15. Max Ernst "BEYOND PAINTING" - My quote is taken from "Man and his Symbols," Page 298.
16. Ibid - Page 298.
17. Paul Klee's words.
18. Quoted in "Man and his Symbols" Page 301, Edited by Carl G. Jung.

CHAPTER TWO II

1. Hans Richter "ART AND ANTI ART" Page 48.
2. Quoted from HUGO BALL'S diary for 5th May 1917. My quote taken from "ART AND ANTI ART" by Richter - Page 48.
3. "Art and Anti Art" - Page 49.
4. Ibid - Page 49.
5. Ibid - Page 57.
6. Ibid - Page 57.
7. Ibid - Page 58 - In "MAN AND HIS SYMBOLS" Jung writes -
"What in fact artists now have at heart is a conscious reunion of their own inward reality with the reality of the world, or of nature; or, in the last resort, a new union of body and soul, matter and spirit. That is their way to the reconquest of their weight as human beings." Page 319.
In many ways the dadaists' efforts were an attempt to re-establish their own humanity.
8. "Art and Anti Art" - Page 59.
9. William S. Rubin - "DADA AND SURREALISM" - Page 37.
10. Ibid - Page 37.
11. "Art and Anti Art" - Page 56.
12. Ibid - Page 57.
13. Richard Huelsenbeck "MEMOIRS OF A DADA DRUMMER" - Page 149.
14. Ibid - Page 149.

15. Ibid - Page 149.
16. Hans Richter "Art and Anti-Art" - Page 49.
17. Andre Breton - quoted in "Concepts of Modern Art," - Page 110.
18. Quoted in "Concepts of Modern Art", Page 117.

CHAPTER TWO III

1. Hans Richter "Art and Anti Art" Page 59.
2. Quoted in "Concepts of Modern Art" Page 115.
3. "Art and Anti Art" Page 60.
4. Hans Arp "Collected French Writings" Page 245.
5. "Art and Anti Art" Page 64.
6. Ibid - Page 61.

CHAPTER THREE

1. Juan Gris - quoted in "THE FOUNDATIONS OF MODERN ART," by Ozenfant - Page 173.
2. Hans Richter "Art and Anti Art" Page 57.
3. Carl Gustav "SYNCHRONICITY: AN ACAUSAL CONNECTING PRINCIPLE," Page 21.
4. Only in the descriptive sciences, like biology for instance, do we find, that only one example of a unique specimen, no matter how unbelievable it may be, is needed to establish its existence.
5. An example of this situation is where a doctor comes across a duplication of cases, sometimes even a trebling.
6. "For instance," writes Jung, "when I faced with the fact that my tram ticket bears the same number as the theatre ticket which I buy immediately afterwards and I receive a telephone call that same evening during which the same number is mentioned again as a telephone number, then a causal connection between them seems improbable in the extreme, although it is obvious that each event must have its own causality."
"SYNCHRONICITY," Page 12.
7. Carl Jung "SYNCHRONICITY," Page 43.
8. Continuous Creation is to be thought of not only as a series of acts of creation, but also as the eternal presence of ONE creative act in the sense that "God was always the father and always generated the Son" (AUGUSTINE, Confessions XI, 31, -Page 273).

God is contained in his own creation "nor does he stand in need of his own works, as if he had a place in them where he might abide; but endures in his own eternity, where he abides and creates whatever pleases him, both in heaven and earth."

(Augustine, on Pages 113 and 114, in EXPOSITIONS ON THE BOOK OF PSALMS).

What happens successively in time is simultaneous in the mind of God: "An immutable order binds mutable things into a pattern, and in this order things which are not simultaneous in time exist simultaneously outside time." (PROSPER OF AQUITAINE, XLI)

Before the Creation there was not time - time only began with created things; "Rather did time arise from the created than the created from time." (CCLXXX (MIGNE, COL. 468))

9. SYNCHRONICITY : AN ACAUSAL CONNECTING PRINCIPLE -Page 141.
10. JEAN ARP "Collected French Writings" Page 232.
11. HANS RICHTER "ART AND ANTI ART" Page 57.

CHAPTER FOUR

1. JEAN ARP "Collected French Writings" Page 235.
2. LAURENS VAN DER POST -
"FLAMINGO FEATHER," London 1955 Page 23 and 24.
3. Quotations from ARTHUR WALEY'S - "THE WAY AND ITS POWER," London 1934.
4. I would like here to point out the recurrence of the word "nothing"
in Picabia's "CANNIBAL MANIFESTO"

"Dada feels nothing, it is nothing,
nothing, nothing.
It is like your hopes, nothing;
Like your paradise, nothing;
Like your artists, nothing;
Like your religion, nothing."
5. Wilhelm: "Chinesische Lebensweisheit" Page 15.
6. Philip Rawson and Lazlo Legeza -
"Tao - The Chinese Philosophy of Time and Change" Page 10.
7. In art the most powerful and common image for this Tao is
the convoluted stone, full of holes and hollows eroded by water,
whose shapes never repeat themselves. Real stones with genuine
Tao quality were eagerly sought by Chinese collectors. Big ones
were dug out at the edges of lakes and rivers. Some of the best
came during T'ANG and SUNG times, from the HSIAO-HSIA bay of
T'AI-HU lake, and were the most expensive single objects in the
Empire. The reference of these stones is always to the truth
of Tao, as a reality whose essence is a never ceasing, perpetual
seamless process.
8. "Das wahre Buch vom südlichen Blütenland," translated by R. Wilhelm -
(Iena, 1912) II 3.
9. Ibid - II 3

10. II 7
11. IV 5
12. IV 1
13. V 7
14. Hans Richter "Art and Anti Art" Page 55. "LA PENSEE CHINOISE" (Paris 1934); also Lily Abegg "THE MIND OF EAST ASIA" (London and New York, 1952). This latter gives an excellent account of the synchronistic mentality of the Chinese.
16. "Art and Anti Art." Page 52.
17. Ibid - Page 51.
18. The I- ching, which we can well call the experimental basis of classical Chinese philosophy, is one of the oldest known methods for grasping a situation as a whole and thus placing the details again a cosmic - background - i.e. the interplay of Yin and Yang.

The I - ching oracles are consulted by counting out yarrow stalks, or by casting three coins, so as to build up, line by line from below two trigrams, one above the other. The resulting, six-lined hexagram giving the 'answer' is felt to be an image of motion, which can be traced from the qualities and relations between the lives and especially from the ascending series of four trigrams that each hexagram contains within it. Certain results cause one hexagram to generate a second, indicating a further phase of change to come.

These hexagrams have been the subject of intense study by generations of scholars, and the text with every one is a distillation of Chinese thought on the subject of change in time. Each represents a profound interweaving of changing relationships between Yin and Yang. Perhaps the most important question is; how can the oracles be conceived to work? For there is no doubt that they do, and have always been taken absolutely seriously by the Chinese. The fortune-tellers, who sat in the market-places and the temple - courtyards manipulating the hexagrams of the I- ching, and the priests who

wrote elaborate charms in the Taoist secret script, either against diseases and misfortunes or to produce beneficial effects, spiritual and physical, were certainly working with the most serious intentions.

They used their apparatus to decipher the movements of the Tao as they understood them, and harness the worlds energies to alleviate men's fears, so helping them to harmonize their actions with the turbulent forces of existence.

B I B L I O G R A P H Y

"CONCERNING THE SPIRITUAL IN ART"
WASSILY KANDINSKY

"JUNG, MAN AND MYTH"
VINCENT BROME

"FOUNDATIONS OF MODERN ART"
OZENFANT

"COLLECTED FRENCH WRITINGS" OF
JEAN ARP

"MEMOIRS OF A DADA DRUMMER"
RICHARD HUELSENBECK

"DADA - ART AND ANTI-ART"
HANS RICHTER

"DADA AND SURREALISM"
WILLIAM S. RUBIN

"SYNCHRONICITY: AN ACAUSAL CONNECTING PRINCIPLE"
CARL GUSTAV JUNG

"MODERN MAN IN SEARCH OF A SOUL"
CARL G. JUNG

"TAO - THE CHINESE PHILOSOPHY OF TIME AND CHANGE"
LAZLO LEGEZA
PHILIP RAWSON

"THE WAY AND ITS POWER"
ARTHUR WALEY