5.3 Hannah Höch and the disruption in the feminine

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✖ ~~Abstract~~

This presentation aims to present ways of re-reading the photomontages and paintings of Dadaist Hannah Höch (Goth, Germany, November 1, 1889 - Berlin, Germany, May 31, 1978), a vanguard female member of the Dadaist movement. We argue there is a disruptive language in her photomontages and photomontage paintings, evidenced by the selection and decontextualization of images/forms and their relocation in terms of dialogue or conflict, to become a new assumption, a new message, as it happens in film editing, made of fragments, spaces and time that recover a new unity (Dias, 2007). The images/forms take, at this new level, the same intrinsic value, without hierarchies. The relevance of the feminine is asserted in Hannah Höch´s statement of feminine creativity as a tool of power, as opposed to the manualities presented in the magazines she worked for as a designer: *Die Dame*, *Die Praktische Berlinerin* and *Ullstein Verlag*. Emphasis is given both to *knowledge through montage* advocated by G. Didi-Huberman, based on the work of artists and thinkers who see History in terms of explosion and reconstruction (Romero, 2007), and to the montage of images as a shock between two images, from which a third one emerges, which refers us back to the hybrid quality of photomontage/collage, to the existence of interstitial spaces and to the allusion to the *third space* (Rutherford, 1996 [1990]), in rupture with the narrative processes of Art.

Keywords: Hannah Höch, photomontage, paintin, feminine, dadaism, hybridity.

1. Hannah Höch between 1912 – 1931

Hannah Höch was born in 1889 in Goth, Germany and died in 1978, Berlin, Germany. We present below a short biographical and artistic data on Hannah Höch, her artistic education, how she enters the art world, and began to have a political awareness: Hanna Höch enrolled in the School of Applied Arts in Berlin-Charlottenburg, where she studied glass design with Harold Bengen from 1912 until the onset of World War I in 1914. According to Höch, the war's eruption shattered her comfortable world view and produced in her a newfound political consciousness.

In January 1915 Höch returned to Berlin to continue her studies. This time, she enrolled in a graphic arts class taught by the art nouveau artist Emil Orlik at the School of the Royal Museum of Applied Arts (later known as the State Museum of Applied Arts). In the same year, Höch met the Austrian-born artist Raoul Hausmann, with whom she had an intense, difficult romantic relationship until 1922 (N/A, n.d.). For ten years, between 1916 and 1926, Höch worked three days a week at the Ullstein Verlag, Berlin's major publisher of magazines and newspapers. Employed in the handicrafts department, Höch designed knitting, crocheting, and embroidering patterns for magazines and booklets.

- ► Figure 5.3.1 - Hannah Höch, 1925
- ► Retrieved https://monoskop.org/Hannah_H%C3%B6ch (accessed 8-06-2021)

In the summer of 1918, while Höch and Hausmann were on vacation at the Ostsee, they claimed to have discovered the principle of photomontage in the form of the cut-and-paste images that soldiers on the front sent to their families. This find would significantly affect Höch's artistic production, for photomontage became the preferred medium for her shrewd social and political critiques of the 1920s. In addition to mass-media photographs, Höch incorporated lace and handiwork patterns into her montages (photomontages), thus combining the traditional language of women's crafts with that of modern mass culture (N/A, n.d.).

We can thus highlight her entry into the DADA movement, a disruptive movement, in Berlin, by Raoul Hausmann; her participation in the world of a working class, in a world of advertising in magazines, where guidelines would be to lead women the tools of femininity, which Hannah Höch absorbs and opposes.

*Indeed, one of Höch's primary preoccupations was the representation of the 'new woman' of the Weimar Republic, whose social role and personal identity were in a complex process of redefinition in the postwar period. Women enjoyed new freedoms, including the right to vote in 1918 and an increased presence in the working world, albeit in low-paid positions. The subsequent increase in disposable income made women a prime audience for the mass press, which became a venue for the expression of desires and anxieties associated with women's rapidly transforming identities. Juxtaposing photographs and text to both endorse and critique existing mass-media representations, Höch parodied elements of bourgeois living and morals and probed the new, unstable definitions of femininity that were so widespread in post-war media culture. Höch was the only woman involved with Berlin Dada, and she participated in minor and major events alike (N/A, n.d.).

*In the First International Dada Fair of 1920 in Otto Burchard's art gallery, the largest of all the Dada exhibitions, Höch presented her socially critical photomontages as well as her handcrafted Dada dolls,

in turn showcasing the plurality of artistic tactics she mobilized for her Dada art. In the same year as the Dada Fair, Höch joined the leftist Novembergruppe, participating in annual exhibitions from 1920 to 1923, as well as in 1925, 1926, 1930, and 1931 (N/A, n.d.).

Hannah Höch as a woman, as a woman of her present/future, analysing, producing critical work about the new women identity called 'the new woman'. She was an emancipated woman, working in magazines dedicated to women, breaking away from the feminine created by the patriarchal power. As a woman artist she embraced the vanguards of her time, Dadaism, a double break with the past. She figures in a disruptive situation as far as gender, art and politics are concerned.

2. Others Dadaist Women

Hannah Höch sees female creativity as a tool of power. Like Hannah Höch, other women embraced the Dada revolution, both in Zurich, Paris, and New York. Ruth Hemus deepens the life and work of Emmy Hennings, Sophie Taeuber – Arp, Suzanne Duchamp, Celine Arnauld, Hannah Höch, women artists in her book *DADA'S Women* (2009), giving one more contribution to the feminist theory, that in the 70s sought to unravel the participation of female artists in the avant-garde movements.

*Such a list, however, gives at the very least an indication of the presence and participation of women in Dada circles. Across European centres names include Celine Arnauld, Alice Bailly, Marguerite Buffet, Gabrielle Buffet-Picabia, Nelly van Doesburg, Suzanne Duchamp, Renee Dunan, Germaine Everling, Emmy Hennings, Hannah Hoch, Angelika Haerle, Maja Kruscek, Adon Lacroix, Adrienne Monnier, Suzanne Perrottet, Adya van Rees-Dutilh, Kate Steinitz, Sophie Taeuber, Maria Van- selow, Mary Wigman and Kathe Wulff. These names encompass hubs of activity including Zurich, Paris, Berlin, Cologne and Hanover; the women's nationalities are as diverse as French, Swiss, German, Dutch, Belgian and Romanian. Women in New York, meanwhile, include Margaret Anderson, Louise Stevens Arensberg, Djuna Barnes, Katherine S. Dreier, Baroness Elsa von Freytag-Loringhoven, Jane Heap, Mina Loy, Agnes Ernst Meyer, Katharine Nash Rhoades, Juliette Roche, Clara Tice, Louise Norton Varese, Beatrice Wood, and Carrie, Ettie and Florine Stettheimer. In addition, there may have been women participants in Dada constellations in Belgium, the Netherlands, central and eastern Europe, Spain and Japan. The women 1 list here were involved to varying degrees in Dada but it provides a useful starting point from which to investigate the phenomenon of Dada women (Hemus, 2009).

Through this listing we can confirm the expansion of the DADA movement, in women, around the world.

Below we want to honour some of the Dada women. It is not our purpose of developing this approach, but we would not like to leave it blank. Giving importance to the photographic representation of each of these Dada women, testimony of a time and a being.

2.1. Emmy Hennings (1885, Flensburg, Germany - 1948, Lugano, Switzerland)

Emmy Hennings's photography freezes in time her beauty, her gaze and posture of a woman determined to be herself, is our chosen photo of Emmy Hennings, with no date (Bertron, 2012).

The 'mother' of the Cabaret Voltaire, Zurich, Switzerland. A performer and poet involved from the very beginnings of Dada in Zurich. Interest in her has at last increased over recent years, though largely confined to German-language publications (Piatti, 2019).

2.2 - Sophie Taeuber - Arp (1889, Davos, Switzerland – 1943, Höngg, Zurique, Switzerland)

Our chosen photo of Sophie Taeuber-Arp is the one with her work *Dada Head*, 1920, by Nic Aluf (gelatin silver print). The work covers half of her face, which is wrapped in a veil of embroidered net. A semi-spherical dark hat with a curved fold is placed over her short hair. Her work *Tête Dada*, 1920 is in turned and painted wood. Height: 29.43 cm, Paris, Center Pompidou.

Zurich-based artist, she is recognized for her innovations in painting, reliefs and designs and for her collaborative work with Hans Arp (Hemus, 2009).

2.3. Suzanne Duchamp (1889, Blainville-Crevon, France – 1963, Paris)

The photo of Suzanne Duchamp we selected is one c. 1922 by Man Ray. Suzanne Duchamp is in a profile picture, haircut and seated with her hands resting on her upper leg.

Suzanne Duchamp, the fourth of the Duchamp children, was nearest in age and temperament to her brother Marcel, and they remained close throughout their adult lives.
The participants in Paris are much less well known there is still scant scholarship on the painter Suzanne Duchamp (Hemus, 2009; Camfield, 1998).

One of the works of Suzanne Duchamp *Broken and Restored Multiplication* (1918–19). Oil and silver paper on canvas. 61 × 50 cm, confirms her participation in the Dada movement:

Like many Dada works, those by Suzanne Duchamp weave painting, collage, and language together in complex ways. Broken and Restored Multiplication is filled with visual and verbal metaphors of disorder and breakage: at the center, a schematic Eiffel Tower is turned upside down; just below it, a modern cityscape is reflected in its mirror image. The phrases that run up and down along the surface of the picture further the idea of order upended: "The mirror would shatter, the scaffolding would totter, the balloons would fly away, the stars would dim, etc." Such images and words seemed fitting for the artists who embraced Dada, a cultural movement that emerged in response to World War I (N/A, n.d).

2.4. Céline Arnauld (1885, Calarashi, Romania - 1952, Paris)

Our chosen photo of Céline Arnauld is one from the cape of the book of Ruth Hemus *The Poetry of Céline Arnaud, from Dada to Ultra-Modern*, 2020.

Céline Arnauld was a poet, and at the heart of Paris Dada. Her experimental texts appeared in the most prominent avant-garde journals and she published almost a dozen books. Yet Arnauld predicted as early as 1924 that she would be written out of history. Isolated by personal loss and financially insecure, she took her own life in 1952. Her story is one of an individuals with an elusive identity - she was a Jewish émigré, born Carolina Goldstein in Romania - who left behind a body of work rich in innovation. In this study, Ruth Hemus conveys the pleasure of discovering this neglected figure and her inventive writing. Charting one woman's navigation of the avant-garde over a thirty-year period (1918-

1948), she sets out Arnauld's quest for an autonomous poetry that she herself called 'ultra-modern'[2].

2.5. Sonia Delaunay (1885 - Odessa, Ukraine - 1979 - Paris)

We found Sonia Delaunay in the company of Sophie Taeuber-Arp, in Carnac, 1929. Sonia Delaunay and Sophie Taeuber-Arp are on a beach wearing a very graphic swimsuit[3]. Another photograph that we would like to present is the participation of Sonia Delaunay, as a costumes designer for the play *The Gas Heart* by Tristan Tzara[4].

2.6. Baroness Elsa Von Freytag (1874, Swinemünde, Province of Pomerania, Germany – 1927, Paris)[5].

Our chosen photo of Baroness Elsa Von Freytag (no date). This is a photograph of Elsa Von Freytag in a naked torso with a necklace and short hair[6].

*The androgynous performance art pioneer whose art – and, crucially, whose life – fiercely challenged bourgeois artistic and moral convention. Ready-made precursor[7].

*Why is it hard for people to accept the intellectual and creative authority of artists and writers who are women? Why did Lee Krasner's obvious influence on Jackson Pollock go unrecognised for decades? Why was Simone de Beauvoir's original thought attributed to Jean-Paul Sartre? Why did it take centuries for art historians to recognise the canvases of the Italian baroque painter Artemisia Gentileschi as hers, not her father's, even those that were signed by her? I don't believe the people involved in these attributions were all monsters out to destroy the reputation of the artist or thinker. The evidence was there. They couldn't see it. Why?[8]

Baroness Elsa Von Freytag is, nowadays, recognized as the forerunner of the *readymade* and author of the work *Fountain* (1917), by Marcel Duchamp. We present one of her Dadaist works called *Dada Portrait of Berenice Abbott*, (c.1922-26), and in its representation she uses different materials such as gouache, metallic paint, and tinted lacquer with varnish, metal foil, celluloid, fiberglass, glass beads, metal objects, cut-and-pasted painted paper, gesso, and cloth on paperboard, (21.9 x 23.5 cm), New York, Moma[9].

*Rich with references to Abbott's appearance and life, Freytag-Loringhoven's portrait captures her close personal relationship with Abbott. Freytag-Loringhoven's dog - who purportedly had a particular fondness toward Abbott - is pictured in the bottom of the canvas and a handlebar mustache on Abbott's face serves to represent her androgyny. The portrait showers Abbott's image with adornments, including a brush with a white stone, a brooch, and gold-encrusted eyelashes. Not only does Freytag-Loringhoven's portrait bespeak the artist's intimate knowledge of Abbott, but it is also an innovative example of mixed media collage[10].

2. Hemus, Ruth. Retrieved from http://www.mhra.org.uk/publicationn/poetry-C%C3%A9line-Arnauld (accessed 2-05- 2021).

3. It can be seen at https://archives-dada.tumblr.com/tagged/sonia-delaunay (accessed 8-05-2021).

4. We can see this works in watercolour and pencil on paper, 1923, at the page https://archives-dada.tumblr.com/tagged/sonia-delaunay (accessed 8-05-2021).

5. Some photos on the link https://www.fallfromthetree.com/2017/09/19/baroness-elsa-interesting-lady/ (accessed 6-10-2021). Also, on the page https://monoskop.org/Elsa_von_Freytag-Loringhoven (accessed 6-10-2021).

6. It can be seen at https://archives-dada.tumblr.com/tagged/baroness-elsa-von-freytag (accessed 2-05-2021).

7. Isabella Smith (February 24, 2016). *Doing Dada Differently: The Women Behind the Movement*. Retrieved from https://www.anothermag.com/art-photography/8413/doing-dada-differently-the-women-behind-the-movement (accessed 2-05-2021).

8. Siri Hustvedt (Fri 29 Mar 2019 13.00). *A woman in the men's room: when will the art world recognise the real artist behind Duchamp's Fountain?* Retrieved from https://www.theguardian.com/books/2019/mar/29/marcel-duchamp-fountain-women-art-history (accessed 2-05-2021).

9. It can be seen at https://archives-dada.tumblr.com/tagged/baroness-elsa-von-freytag (accessed 2-05-2021).

10. Artists Baroness Elsa von Freytag-Loringhoven, The Art Story. Retrieved from https://www.theartstory.org/artist/von-freytag-loringhoven-elsa/ (accessed 2-05-2021).

These are some of the Dada women whose life and work will mark art in the feminine and will serve as a model for future generations.

3. Photomontage

When approaching Hannah Höch's work, namely her image overlays, a question arises regarding its process denomination. Will they be collages? Will they be photocollages? Will they be photomontages?. As a note to the exhibition catalogue *The Photomontages of Hannah Höch*, 1997, the organizers Maria Makela and Peter Boswell selection of "photomontages", as follows:

> *(...) we use the term photomontage rather than collage or photocollage. The term was associated with the German word* montleren *(to assemble, or fit), which the Berlin Dadaists used to describe their piecing together of photo graphic and typographic sources, usually cut from the printed mass media. They enjoyed the mechanical—and proletarian—connotations associated with the term and used it to distinguish their work from Cubist collages, or* papiers collés, *whose formalist abstraction they considered a dead end. For most of her life, Hannah Höch consistently used the term photomontage to describe her work, although early on she also used* Klebebild *(glued picture) or* Klebezeichnung *(glued drawing). Subsequent to the Dada period, the term photomontage has often come to have a more restricted meaning: a seamless, composite image achieved either by manipulating negatives in the darkroom or rephotographing a collage of photographs, techniques favored by such disparate artists as John Heartfield and the Russian Constructivists, on the one hand, and the Surrealists, on the other. Höch never engaged in such photographic artifice (other than in an occasional double-exposure self-portrait), preferring to accept the evidence of hand cutting over the creation of seamless illusion or the mass-production of images. In employing the term photomontage, we are, therefore, seeking to restore its original usage and to remain consistent with Hannah Höch's own language[11].*

By presenting this argument, the result of a selection of texts, we intend to affirm its relevance and we will live up to it. We would like to emphasize the mechanical mode of production, linked to the proletariat, since the postcards sent during the World War I to soldiers in the middle of the battlefront, were made from magazines and newspapers clippings, and hand cutting process of mass media image selection.

4. Hannah Höch´s photomontages and paintings

The works, photomontages, we selected to illustrate the disruption of Hannah Höch correspond to being a woman, a woman artist at the beginning of the 20th century, in Europe, after World War I, faced with the position of the "new woman". About this theme of the "new woman" we selected the first work *The Beautiful Girl* (*Das Schone Madchen*), from 1919-1920 (e. g. Figure 5.3.2).

11. Boswell, P., Makela, M., Lanchner, C., 1996: 2.

▸ Figure 5.3.2 - Hannah Höch, *The Beautiful Girl (Das Schone Madchen)* 1919-1920. Photomontage, 35 X 29 cm. Private Collection. © 2013 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
▸ Retrieved from https://br.pinterest.com/pin/250653535485223394/ (18-10-2021)

Her ambivalente response to the illustrated print-media´s representation of Germany´s widely publicized New Woman can be seen in such early photomontages as The Beautiful Girl (Das Schone Madchen), 1919-1920[12] and an Untitlled (Ohne Tit El), 1921[13].

In this photomontage the position of the tire, the metal bar where a female figure sits with a light bulb replacing the face, and the crankshaft. These elements form a perspective that leads to the female figure´s face, unidentifiable, and her hair properly done. On the right, a female hand appears with a pocket watch that reads 11.12 a. m. In a posterior plane, there is another female face, with the left eye cut and pasted. It seems to represent women in industrial society, prepared to be part of this universe, where they no longer have their own individuality. The women start to be part of the capitalist machine.

Höch not only removed or obliterated the faces of the women in this photomontage but surrounded them with such signs of mechanization as a crankshaft, an I-beam, and an automobile tire. The colourful BMW

12. Bosweel, P. 1996, plate 9: 34.

13. Bosweel, P. 1996: 8. Plate 11: 36.

The second photomontage is entitled *Untitled* (*Ohne Tit El*), 1921 (e. g. Figure 3 and Figure 3a). We find the female figure as the central element of the composition, as in the previous one.

▶ Figure 5.3.3 - Hannah Höch, *Untitled (Ohne Tit El)*, 1921. Morton G. Neumann Family Collection
▶ Retrieved from https://br.pinterest.com/pin/354799276901535003/visual-search/?x=16&y=16&w=530&h=644&cropSource=6 (18-10-2021)

Although this work often has been dated to 1920, its central media source—a photographic reproduction of a dancer posing on the beach (identified in the caption as Claudia Pawlowa, then on tour in Germany with the Saint Petersburg ballet)—came from a June 1921 issue of Die Dame. Hoch replaced the dancer's smiling face with that of a woman who appears pensive, even melancholic, and moved her from the glamorous and spacious beach setting to one crowded with mechanical and domestic objects. These include a ball bearing nestled in a case, whose inside lid refers to the Borsigwerke, a suburban Berlin factory that produced trains and munitions; encircled and upended diagrams of a car engine; and, at the lower right, kitchen appliances turned on their heads. All these objects float on a fragment of a sewing pattern that Hoch doubtless obtained through her job as a designer in the handicraft division of Ullstein Press[15].

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14. Makela, M. 1996, plate 9: 34.

15. Makela, M. 1996, plate 11: 36.

258

Placing the photomontage in the opposite direction (180° right) (e. g. Figure 5.3.4), we find that the kitchen utensils, placed on top and the three central circles of the composition, reveal upended diagrams of a car engine. The replacement of Claudia Pawlowa's glamorous face with an anonymous and unsettling face, referring to most women. The sewing pattern in the background (several forms of lines that crisscross, numbered, corresponding to a piece of clothing to sew), the kitchen utensils turned upside down, matching the 'new woman', who is pointed out by a male figure with an insect on bald.

We may question whether the male figure is judging, pointing out to the 'new woman' condition. This judgment is not taken very much serious since the figure is presented with his back turned, bald (a problem mostly male and that questions his own masculinity, at the time), with an insect. The image of the 'new woman' is still associated with technological evolution and promises of freedom, as can be seen in the three car engines. The disruptive image of the "new woman" represented by H. Höch as a social and gender analysis.

The third photomontage is entitled *Indian Dancer: From an Ethnographic Museum* (*Indische Tänzerin: Aus einem ethnographischen Museum*), 1930 (e. g. Figure 5.3.5). We present two analyses of this work:

Hannah Höch explored gender and identity in her work, and she humorously criticized the concept of the "New Woman" in Weimar Germany, a vision of a woman who was purportedly man's equal. In *Indian Dancer: From an Ethnographic Museum* she combined images of a Cameroonian mask and the face of silent film star Maria Falconetti, topped with a headdress comprised of kitchen utensils.

Höch's amalgamation of a traditional African mask, an iconic female celebrity, and tools of domesticity references the style of 1920s avant-garde theatre and fashion and offers an evocative commentary on feminist symbols of the time[16].

Through the cut-and-pasted elements of Indian Dancer, Höch assembled references to film, Central African sculpture, and the domestic sphere. Her collaged model is the actress Renée (Maria) Falconetti (also known simply as 'Falconetti'), appearing in a publicity still for Carl Theodor Dreyer's 1928 film The Passion of Joan of Arc. Half of Falconetti's face is replaced with the ear, eye, and mouth of a wooden dance mask from Cameroon. Atop her head rests a crown of cutlery: cutout shapes of spoons and knives, set against glinting metallic foil. This work belongs to a series of photomontages called From an Ethnographic Museum (1924–34), in which Höch juxtaposed images of women with reproductions of tribal art cut from magazines. The artist cited a visit to the ethnographic museum in Leiden, in the Netherlands, as an influence in the conception of this series;

16. Hannah Höch, German, 1889–1978. Retrieved from https://www.moma.org/artists/2675. (accessed 20-05 2021)

however, she used material from other cultures mostly as a point of departure for commentary on the status of women in contemporary German society. Invoking an androgynous fifteenth-century French martyr as embodied by a glamorous movie star, capping her with the finery of a domestic goddess, and aligning her with a cultural Other, this composite representation examines the complex facets of modern femininity[17].

▶ Figure 5.3.5 - Hannah Höch, *Indian Dancer: From an* E*thnographic Museum (Indische Tänzerin: Aus einem* et*hnographischen Museum)*, 1930
▶ Retrieved from https://arthistoryproject.com/artists/hannah-hoch/indian-dancer-from-an-ethnographic-museum/ (accessed 8-06-2021)

The Figure 5 seems the exact still frame of Maria Falconetti in Carl Theodor Dreyer's, 1928 silent film *The Passion of Joan of Arc,* the one used by Hannah Höch in the photomontage of Figure 4, symmetrical or mirrored. We identified two long tear drops on the right side of the face of Figure 4, which corresponds to the left side of the face of Figure 5.3.6. Would it be this expression or the iconic Joan of Arc that made the selection of this female face, androgynous face, face of despair, tear face, decisive?

▶ Figure 5.3.6 - Maria Falconetti in Carl Theodor Dreyer's, 1928 silent film The Passion of Joan of Arc
▶ Retrieved from The power and the passion: LA Master Chorale's moving season opener. Posted on November 4, 2014 by CK Dexter Have. Retrieved from https://allisyar.com/tag/renee-maria-falconetti/ (8-06-2021)

This artistic process of combining images from various cultures, European and Central Africa, in a single work, we consider it with cultural hybrid characteristics. Its decontextualization and absorption into a new context reveals itself as something unique and with new readings. We can also see the art of cinema, the

17. Hannah Höch Indian Dancer: From an Ethnographic Museum (Indische Tänzerin: Aus einem ethnographischen Museum) 1930. Retrieved from Publication excerpt from MoMA Highlights: 375 Works from The Museum of Modern Art, New York (New York: The Museum of Modern Art, 2019) https://www.moma.org/collection/works/37360 (accessed 8-06- 2021).

art of sculpture and photography in the same work, without hierarchies. We found during our research a revealing image of how connections between artists happens. The photograph of Baroness Elsa Von Freytag with a kitchen cutlery headdress (e.g., Figure 5.3.8) resembled Hannah Höch's photomontage (e.g., Figure 5.3.7). Two women, two artists who, aware of their time, criticize/ridicule the position of women in their household tasks, building a disruption with the feminine ideal.

From Hannah Höch photomontages we will analyze Hannh Höch paintings as a photomontage. We point out the work *The Bride or Pandora*, from 1927 (e.g., Figure 5.3.10), whose collage programs are applied to highlight the larger young female face, a possible self-portrait of looking inquired/investigator, focused on another action. This figure conventionally embraces a static/rigid/hardened male figure. Around it, symbolic elements swirl in suspension, fluttering: embryo with wings, thistle and thorns with wings, serpent enveloping the apple with wings, open heart chained with weight and with wings, wheel with wings, unidentified flowers with wings and unidentified shape top to center. Reading this work, we can identify a personal experience: her relationship with Raoul Hausmannn[18].

As a painting, it is ruled by the disproportionality of the female face in relation to the male figure, as an external piece to painting. A process of decontextualization and strong revelation in the message. The purpose of enhancing the female face matches the intensity of the message. A position that clearly marks the manifesto of emancipated women after World War I. The testimony of a 'new woman', of a face that asserts itself before a male statue. In the photomontage *Untitled*, 1920 (e.g., Figure 5.3.9), we focus on the child's face and head position, like those in the previously observed painting *The Bride or Pandora*, from 1927[19].

260

▸ Figure 5.3.7 - Hannah Höch, 1930
▸ Retrieved from https://arthistoryproject.com/artists/hannah-hoch/indian-dancer-from-an-ethnographic-museum (accessed 8-06-2021)

▸ Figure 5.3.8 - Baroness Elsa Von Freytag (no date)
▸ Retrieved from https://foca.org.mx/wp-content/uploads/2019/09/D8DRcIwWkAAovat.jpg (accessed 8-06-2021)

18. Cordeiro, C., 2017: 130.

19. Cordeiro, C., 2017: 130-131.

▶ Figure 5.3.9 - Hannah Höch, *Untitled*, 1920. Photomontage, (no dim.). Archives Dada. Retrieved from https:/archives-dada.com/tagged/hannah-hoch (31-10-2021)

▶ Figure 5.3.10 - Hannah Höch, *The Bride or Pandora* (*Die Braut oder Pandora*), 1927. Oil on canvas, 114x66cm. Retrieved from https://medium.com/@susanday_25940/hannah-h%C3%B6ch-the-forgotten-sociopolitical-commentator-b358059a6526 (31-10-2021)

▶ Figure 5.3.11 - Hannah Höch, *Imaginary Bridge, Two Heads* (*Imaginäre Brücke Zwei Köpfe*), 1926. Oil on canvas, 72.5x65.5 cm.
▶ Retrieved from https://rkd.nl/en/explore/images/217480 (31-10-2021)

With the painting *Imaginary Bridge, Two Heads* (e.g., Figure 5.3.11), Hannah Höch returns to painting and to a traumatic theme of her relationship with Raoul Hausmann. Why this theme in painting and not in photomontage? Hannah Höch leaves the theme of social and political criticism, and it is in painting that she reveals the most intimate themes, with time (Painting) as a primordial medium[20]. In the male profile, in the foreground, two curved exclamation point are located: one at the level of the skull, in black, and the other, in red, curved, ends in the open mouth, in white. In the neck area, a small female figure, from the back, raises her arms as she sees the baby being taken away by a small walking male figure. In the female profile, the baby is positioned in the mouth, one of the body's openings. The hair is filled with alpine pine trees. A light is projected from behind the head. We think that this is a very frequent situation: the rejection of a pregnancy by the male sex.

5. Art and Politics: Hannah Höch member of leftist/artistic group

About Hannah Höch's participation in *November Group* (Berlin, 1919 - 1932), we noticed her artistic collaboration in the design for the cover of publication

20. Cordeiro, C., 2017: 133.

for November Group, 1921[21]. Introducing the November Group:

The November Group, a cadre of revolutionary German artists who came together in Berlin in the immediate aftermath of the November Revolution.

We stand on the fertile soil of the revolution. Our motto is:

Liberty, Equality, Fraternity! These words, in homage to the French Revolution, opened the November Group's manifesto, written days after the group's founding amid a torrent of discussion and activity. Their name was a nod to the November Revolution, the uprising that dramatically ended the monarchy in Germany. Alongside the founders were original members Georg Tappert, Moriz Melzer, and Heinrich Richter. At the first-ever meeting of the group—again, on December 3rd—they were joined by nearly a dozen others, such as Karl Jakob Hirsch, Bruno Krauskopf, Rudolf Belling, and Erich Mendelsohn. A number of notable names were associated with the group throughout its run, including Hannah Höch, El Lissitzky, and Ludwig Mies van der Rohe[22].

About women artists:

As in other revolutionary artists' associations, there were only a few women on the November Group membership list. Of the 49 founding members from the Sturm circle, Hilla Rebay was only one woman, although a large number of women were active in the Sturm area. It was different with exhibitions of the November Group. Several women in art took part here, in addition to Hannah Höch and Marie Laurencin, for example, Emy Roeder and Emmy Klinker[23].

Confirmed by the sources listed above, Hannah Höch clearly participated in the exhibitions with other artists, but a few female artists were part of it. We will find more women artists in another group called *Der Sturm*, linked to the magazine and gallery with the same name, in Berlin.

In 2016, a retrospective of Hannah Höch's contemporary women artists is held at Schirn Kunsthalle, Frankfurt, with the title *Storm Women, Premiere for the women artists of the avant-garde*[24]. Although Hannah Höch's name does not appear in this exhibition (more connected to the Dadaists), we confirm the female artist

21. Cover for NG: Publication of the November Group (Veröffentlichung der Novembergruppe), vol. 1, 1921. Design for the cover of publication for November Group, 1921, woodcut on paper. Collection Merrill C. Bermon. Seen at https://www.moma.org/collection/works/178130 (accessed 10-06-2021).

22. Taylor Dafoe, December 3, 2018 .100 Years Ago Today, Germany's November Group Art Movement Was Founded. Here's Why That Matters Now. Retrieved from https://news.artnet.com/art-world/100-years-later-vision-november-group-remains-relevant-today-1409680 (accessed 10-06-2021).

23. *Storm Women, Premiere for the women artists of the avant-garde* at SCHIRN KUNSTHALLE, Frankfurt, 2016. Retrieved from https://schirn.de/sturmfrauen/digitorial/en/ (accessed 10-06-2021).

Der Sturm (*The Storm*), 1910/32, Art Magazine and Gallery, Berlin. *Der Sturm* stood out from other art magazines of the time in that it included art created by women. Exhibitions organized by the magazine included works by Gabriele Münter, Sonia Delaunay, Else Lasker-Schüler, Marianne von Werefkin, Natalia Goncharova, Jacoba van Heemskerck, and others. Before the gallery closed in 1932, it exhibited works by more than 30 female painters and sculptors - more than any other gallery at the time.

Retrieved from https://de.zxc.wiki/wiki/Novembergruppe (accessed 10-06-2021).

See article by Eva Eicker and Rene Blixer, November 2, 2018.*The full avant-garde: The November Group exhibition*. From https://www.exberliner.com/whats-on/art/november-group-exhibition/ (accessed 10-06-2021).

See article *Novembergruppe*. Berlinische Galerie, Museum of Modern Art. From https://berlinischegalerie.de/en/collection/our-collection/novembergruppe/ (accessed 10-06-2021).

24. At the bottom of the page, we can find the names of the female artists who were featured in this exhibition: Else Lasker-Schüler, Gabriele Münter, Alexandra Exter, Vjera Biller, Natalia Goncharova, Marianne von Werefkin, Magda Langenstraβ-Uhlig, Hila von Rebay, Marte Donas, Sigrid Hjertén, Minya Diez Dührkoop, Lavinia Schulz, Jacoba van Heemskerck, Marcelle Cahn, Helene Grünhoff, Maria Uhden, Nell Walden. See http://schirn.de/sturmfrauen/digitorial/en/ (accessed 20-10-2021).

See article *STORM Women. Women Artists of the Avant-Garde in Berlin 1910–1932*

October 30, 2015–February 7, 2016. From https://www.e-flux.com/announcements/3301/storm-women-women-artists-of-the-avant-garde-in-berlin-1910-1932/ (accessed 20-10-2021).

dynamic in this period, validated by the exhibition, in Frankfurt in 2016. The rewriting of the History of Art based on the works of women artists finds more and more followers every day. The 2016 exhibition restores the merit of the female artists of the *Der Sturm* group:

> *The STURM women and their achievements were forgotten.*
> *Now we must tell their story anew![25]*

6. Photomontage, Montage and Hybridity

In António Guerreiro interview with Georges Didi-Huberman, where, regarding António Guerreiro statement: *It was a work of art, the montage was an artistic process typical of the 20th century vanguard*...Georges Didi-Huberman answers, emphasizing: *But it was also taking a stand*[26].

Reiterating Georges Didi-Huberman's notion of film montage as an analysis mechanism for pictorial works, where formal elements of different origins come together, mix, producing the crossing of cultures, also in Hannah Hoch's photomontages, we find shapes, marks of different icons of the German society and of different cultures (as we can see in Figure 4), on the same surface, creating a dialogue, creating a new pictoriality, but also taking a position, a political awareness. Now let's look for the notion of film montage in Didi-Huberman to put it in parallel with the photomontage process.

We indicate the creative process of the montage/photomontage where all the pictorial elements mentioned above are in dialogue, thus creating a new work. Another notion to retain, for the analysis of these works, according to Didi-Huberman, is that the assembly process is a process that leaves open, that promotes multiplicity:

> *Montage is valuable only when it doesn't hasten to conclude or to close it is valuable when it opens up our apprehension of history and makes it more complex, not when it falsely schematizes when it gives us access to the singularities of time and hence to its essential multiplicity[27]*

If the Didi-Huberman film montage, according to Albera, appears as a confrontation of images providing/ originating the intervals[28], the gaps, the cracks, we meet Homi Bhabha's concept of the *third space*[29], of the movement between cultures, in their interstices, in movement, as Alfredo Jaar[30] refers, or even of the interstices where floating languages, formless works, unconnected themes that Foucault[31] speaks to us[32]. We claim the reading of G. Didi-Huberman, as well as the notions of intervals, gaps, cracks, interstices for a new reading of Hannah Hoch's photomontages.

In the editing process, differences, mutual clashes, confrontations, and conflicts of things are evident. The montage (photomontage) composes dismembered/fragmented elements, organizing them in *dys-poser*[33], that is, arranging them/ordering them according to their differences; the assembly indicates the openings/ intervals between each of the fragments vis-à-vis the others; montage (photomontage) is a subversive game, an archaeological method, a dialectic of forms; it makes use of fragments of space and fragments of time, leaving it open, without conclusions, giving rise to multiplicity. Montage (photomontage) is the art of creating the dialectical image. Montage (photomontage) is a taking of position. Editing (cut-and-paste) is against all

25. Exhibition *Storm Women, Premiere for the women artists of the avant-garde,* Schirn Kunsthalle, Frankfurt, 2016. Retrieved from http://schirn.de/sturmfrauen/digitorial/en/ (accessed 20-10-2021)

26. Cordeiro, C. (2017), p. 241, op. cit. Guerreiro, A. (2014): 14.

27. Didi-Huberman, G. (2008): 121.

28. Albera, F. (2009): 2.

29. Rutherford, J. (1996 [1990]): 36-37.

30. Canclini, (2002), p.112. Alfredo Jaar is a Chilean artist, architect, photographer, and filmmaker based in New York City.

31. Foucault, M. (2008): 155.

32. Cordeiro, C. (2017): 244-245.

33. Didi-Huberman, G. notion in several writings.

aesthetic purity, it introduces the multiple, the diverse and hybridity[1].

The conditions and conclusions drawn from a montage/assembly process, presented in the previous paragraph, are defended by us for photomontage, in this specific case for Hannah Höch's photomontages and photomontage paintings.

Conclusions

Hannah Höch, a woman of her time with political consciousness, leftist, who breaks the boundaries with the female role in society. Having an artistic education soon developed means of self-expression. Working in the world of mass media, she refined her social conscience and the role of art in society, and in particular, the role of women. Co-founder of photomontage she mixes feminine crafts with mass media publicity, disrupting/revealing/criticizing the role of feminine, "The New Woman" of Weimar Republic after World War I, creating the intervals, the interstices, the gaps, the cracks and the *third space* into her work. Assuming the Dada photomontage as a hybrid creation process, it is in the analysis of Hannah Höch's paintings, that we will find the transference from photomontage to a hybrid painting.

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1. Cordeiro, C. (2017): 259.