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Press Kit
Berlin, 6.11.25

Raoul Hausmann, The Art Critic, 1919/20, Tate. Purchased 1974, © VG Bild-Kunst, Bonn 2025, repro: © Tate



Raoul Hausmann

Vision. Provocation. Dada.

8.11.25 – 16.3.26

**BERLINISCHE
GALERIE
MUSEUM OF
MODERN ART**



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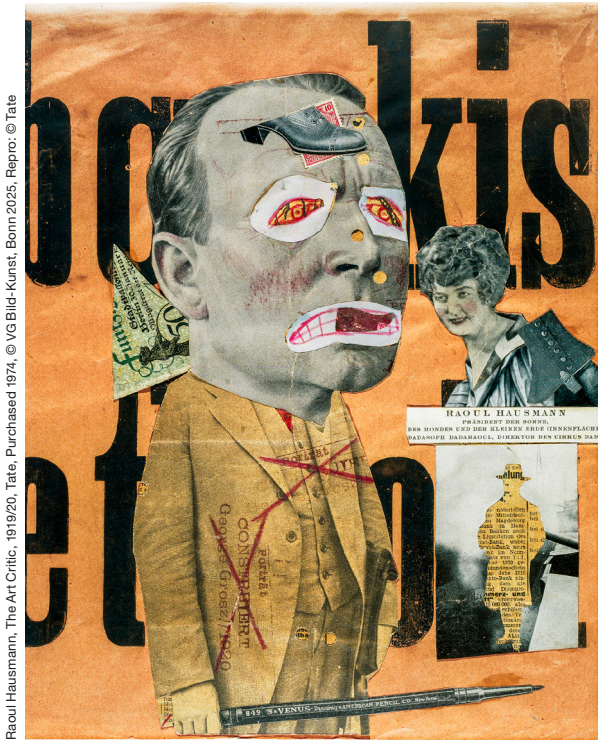
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Raoul Hausmann, The Art Critic, 1919/20, Tate, Purchased 1974, © VG Bild-Kunst, Bonn 2025, Repro: © Tate

Raoul Hausmann Vision. Provocation. Dada.

8.11.25–16.3.26

Press tour
Thu 6.11.25, 11 am

Opening
Fri 7.11.25, 7 pm

Children's Opening
Sun 9.11.25, 3–5 pm

Raoul Hausmann (1886–1971) is a leading figure in the artistic avant-garde of the 20th century. Throughout his life he challenged conventions of every kind. In his all-round resolve to move on from the status quo and make “tomorrow” happen he was a multi-media artist avant la lettre. As a co-founder of Berlin’s Dada movement, nicknamed its “Dadasopher”, he pioneered a broad repertoire of styles and formats which continue to influence artistic production today.

Hausmann’s work and his ideas evolved along an interface between fine art, photography, literature, philosophy and technology. He co-invented collage, devised synaesthetic apparatus, penned experimental texts, explored the relationship between body, sound and space in his performances and used photography to blend vision with haptics.

Driven by his tireless capacity for change, Raoul Hausmann generated an œuvre that is innovative, diverse and unlike any other.

The Berlinische Galerie will mark its 50th anniversary with a major retrospective devoted to this radical innovator. With more than 200 items on display, this is the first exhibition to address the full spectrum of his artistic endeavours – from early Expressionist ventures and iconic specimens of Dada to the late work, rarely shown to date, created during exile in France after he left Germany as a discredited “degenerate” artist.

The Berlinische Galerie holds the world’s biggest collection relating to Dada in Berlin and manages the Hausmann estate for the years until 1933; these are the foundations for this exhibition. The Musée d’art contemporain de la Haute-Vienne – Château de Rochechouart, as the custodian of Hausmann’s late work and a major source of loans for this event, will supply key works from his exile years. The comprehensive show will be enriched by outstanding items from institutions in Germany and abroad, including the Hamburger Kunsthalle; Henie Onstad Kunstsenter, Høvikodden; Kupferstichkabinett, Berlin; Musée d’art moderne et contemporain, Saint-Etienne; Musée des Beaux-Arts de Bordeaux; Peggy Guggenheim Collection, Venice; Staatliche Museen zu Berlin; Tate London; The Museum of Modern Art, New York; as well as from private collections, galleries, libraries and antiquarians.

Exhibition chapters

The retrospective is chronologically structured in seven chapters. Some 600 square metres will be devoted to more than 200 paintings, collages, drawings, prints, photographs, films and documents, granting a panoramic insight into the various periods of the artist's life and work.

“The painter paints like the ox lows”

Early work (1905–1917)

Hausmann encountered art at a young age and his father, a painter at the court of Kaiser Wilhelm II, provided early technical instruction. His independent development as an artist was ignited in 1912 by Expressionism. In the Brücke artist Erich Heckel he found a critical sparring partner, inspiration and a studio where he was able to emulate the group's onslaught on academic painting. As the young artist tussled with forging a style of his own, his horizons were broadened by his association with Ludwig Meidner and by the shows to be seen at the Sturm gallery. His exhibition debut came in 1914 when his Expressionist works went on display in Munich.

In April 1915 Hausmann met the artist Hannah Höch. It was the beginning of a seven-year relationship fraught with conflict and, as his portraits of Höch reveal, intense emotions. Hausmann, never short of self-confidence, described his work of that period as “very personal Cubism”. From 1916 the element of social criticism in his art was deeply influenced by “Die Aktion”, a left-wing journal opposed to militarism.

“Dada is more than Dada”

Revolutionary anti-art (1918–1921)

The Dada spark flew from Zurich to Berlin in January 1918, triggering the decisive phase of Hausmann's life and work. Dada released a spurt of creative and intellectual energy in the artist. With Hannah Höch he developed photomontage as a form of artistic expression, while his poster poems were the first readymades in literature. He was also among the first to use everyday objects in assemblage with a socially critical punch. At Dada soirées he provoked his audience with eccentric dancing, recitals of sound poems and sharp-tongued lampooning of art and society. Hausmann was staging art performances before anyone had coined the term.

Meanwhile, as editor of the magazine “Der Dada” and author of numerous articles, manifestos and forays into theory, Hausmann became the

eloquent, radical voice of Berlin's Club Dada.

His role as “Dadasopher” made him a key protagonist of Spree-based Dadaism: he raged against “all habits, beliefs and privileges” as he sought, through his artistic practice, to foster a new consciousness and cast aside the old world of bourgeois values. Dada meant more to Hausmann than a revolution in aesthetics and style. It was synonymous with his lifelong rigorous questioning of cosy certainties.

“The conquest of all our senses”

Synaesthesia (1921–1927)

Hausmann's efforts to combine the optical with the phonetic was already evident in his poster poems of 1918, designed as images yet conceived as speech. The early 1920s witnessed his growing interest in human sensory perception and his determination to expand and rewire it. Hausmann formulated his own theory on the subject, which he called “PRÉsentism”. It would remain a defining force in all his creative work.

Parallel to this, Hausmann spent several years developing apparatus for synaesthetic perception. His “optophone” was intended to transform images into sounds and vice versa. Here Hausmann cultivated his image as the prototype of a generation typical of the early 20th century: the artist as inventor and the inventor as artist.

“Seeing is a magical process”

Photography (1927–1947)

In 1927 Raoul Hausmann discovered photography as an all-embracing life art and it played a dominant role in his output the next twenty years. His photographic oeuvre bears little resemblance to the New Vision of the time. Rather than focusing on formal constructions, Hausmann wanted, with and through the camera, to expand and renew the way people used their eyes and to enhance their sensory perception of the cosmos.

While insistent that he should not be regarded as a photographer, he devoted a considerable corpus of work to ostensibly trivial, seemingly obvious motifs. There were close-ups of objects resembling still lifes from his own immediate environment, but also nudes and landscapes, and the spectrum ranged from more conventional documentary images to experiments in photographic art. The guiding principle was always to capture the texture of the subject-matter by combining its visual and haptic qualities.

Hausmann was pursuing his idea of a “new vision of the world” which would enable the viewer to experience a new sensory relationship with reality. His photographs aimed to “educate” the eye, for he believed that seeing was subject to historical and social factors and could, therefore, be changed.

During this period, Hausmann publicised his ideas about photographic techniques and the potential of the medium by authoring prolific articles and positioning himself as a significant theoretician of the genre.

“Make tomorrow happen”

A fresh start (1945–1959)

In March 1933 Hausmann, who was to be discredited as a “degenerate” artist, left Nazi Germany with his wife Hedwig Mankiewicz and his lover Vera Broïdo, both of them Jewish. After a meandering exile, he settled in the French city of Limoges in 1944. Hausmann began to explore his new home by drawing. His focus then shifted to experimental photography as his œuvre extended to photograms and photopictograms. For the first time since his Dada years he returned to photomontage and collage and in his seventies he began painting in an organic abstract manner. Hausmann’s ability to adapt is all the more astonishing in the light of his exile experience and the many personal and material losses he suffered.

Old times ahead

Late work (1960–1971)

Hausmann’s late work reflects Dada’s incipient recognition in art history: his works pick up directly on the early formative years of his artistic career. Although he saw contemporary movements in the 1960s, such as Neo-Dada and Fluxus, as a mere echo of his own Dada activities, several young artists were eager to exchange ideas with him. This, in turn, had a fruitful impact on his own creativity. He insisted to the very end that collage as a design principle was his intellectual property. Collage also marked the end of Hausmann’s career: the last ones were made entirely by touch, shortly before he died, when he was almost blind.

“Mr Me” and the others

Artistic networks (1913–1971)

Raoul Hausmann was a productive egocentric, not least in his desire to steer society toward new creative pathways of self-empowerment. Others may have feared him as an intellectual provocateur but many

remained close friends, among them Conrad Felixmüller, Kurt Schwitters, Hans Arp, Theo van Doesburg, László Moholy-Nagy, Otto Freundlich and (for a decade) Hannah Höch. That much is clear from the works dedicated by Raoul Hausmann to his fellow artists and by them to him.

The last chapter in the exhibition showcases these personal connections and a mutual willingness to engage with each other’s art. Drawing on correspondence, manifestos, magazines and photographs, the retrospective breaks new ground by reconstructing the artist’s networks and the bi-directional process of inspiration. Particular attention is granted here to the women in Hausmann’s life, all of whom were active in the arts but whose significance in his work has rarely been considered in previous exhibitions.

The exhibition has been funded by Hauptstadtkulturfonds and by the Förderverein Berlinische Galerie e.V.



Exhibition catalogue

A bilingual catalogue in German and English has been published by Hatje Cantz Verlag.

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Book Trade Edition: 54,00 €

ISBN: 978-3-7757-6020-1

Public guided tours in English

Every Sat, 4:15 pm

Mon 1.12., 5.1., 2.2., 2.3., 3 pm

Included in museum's admission

Registration on-site, limited capacities

Press images

berlinischegalerie.de/en/press-release/raoul-hausmann

Tickets

bg.berlin/en/tickets

Social media

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#BerlinischeGalerie

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Every 1st Wed of the month

7€ for everyone

Wed–Mon 10 am–6 pm

Tue closed

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Biography

Raoul Hausmann

12 July 1886 Vienna, Austria –
1 February 1971 Limoges, France

Painter, Dadaist, photomonteur, collagist, photographer, writer, performer, dancer, fashion theorist, scientific experimenter

1886

Raoul Hausmann is born in Vienna on 12 July, the second child of Victor Hausmann and Irene Gabriela Hausmann (née Petke).

1900

The family move to Berlin. An affliction in his left eye begins in childhood. Early ventures into art with instruction from his father, an academy-trained portrait and history painter.

1905

Meets the violinist Elfriede Schaeffer (1876–1952). They will marry in 1908.

1907

Birth of their daughter Vera Hausmann.

1908–1911

Trains at the Painting and Sculpture Study Atelier led by Arthur Lewin-Funcke in Charlottenburg, Berlin.

1915

Begins a relationship with Hannah Höch who lives with him until 1922.

1918

Co-founds “Club Dada” in Berlin. Hausmann and Höch devise the principle of photomontage.

1919–1920

Edits the magazine “Der Dada”; organises and performs at numerous Dada soirées.

1920

His parents commit suicide. Stages the “First International Dada Fair” with George Grosz and John Heartfield at the commercial art gallery of Dr Otto Burchard in Berlin.

1922

Begins his optical and optophonetic enquiries.

1923

Divorces his first wife; marries Hedwig Mankiewitz (1893–1974).

1926

Stays on the North Sea island of Sylt; begins to plan and write Part One of his auto-fictional novel “Hyle”, a project which continues until 1950.

1927

Takes up camera photography. Unsuccessful attempt to patent the “optophone”, a device for synaesthetic perception. Meets Vera Broïdo (1907–2004), who lives with him until 1934.

1928–1933

Photography is his principal medium. He lectures on the subject and tries to put his photographs to commercial use.

1933

Emigrates with his wife and Vera Broïdo, both Jewish; his satires “Hurrah! Hurrah! Hurrah!” are placed on an index of “harmful and objectionable writings” by the Nazi Chamber of Literature.

1935

Meets the artist Elfriede Stegemeyer (1908–1988) in Paris and begins a brief affair. Hausmann and Stegemeyer take photographs together on Ibiza, mostly of island architecture, until they part company later that year.

Until 1936

Exile on Ibiza; after civil war breaks out in Spain, spends periods in Zurich, Prague and Paris until 1938.

1939–1944

Lives illegally in the artists’ colony at Peyrat-le-Château; meets his last companion Marthe Prévot (1923–2016).

From 1944

Resident in Limoges.

1946–1959

Extends his repertoire to include camera-free experiments (photograms) and resumes photomontage. Works until his death on various book projects, including Part Two of “Hyle” and his own Dada history entitled “Courier Dada”, but also poems, plays and essays.

1959–1964

Returns to painting, now with a gestural, abstract style. There are also “word pictures”, a humorous blend of language and painting, and many works with echoes of Dada motifs, reflecting the formative years of his artistic journey.

1960–1970

Makes numerous collages despite deteriorating eyesight, in the latter stages entirely by touch.

1971

Raoul Hausmann dies in Limoges on 1 February aged 84.

Exhibition texts

About this exhibition

Raoul Hausmann (1886–1971) was a pivotal figure in 20th-century avant-garde art. He spent his life challenging conventions of every kind. Determined to move the world on from the status quo and to make “tomorrow” happen, he was a multi-media artist avant la lettre. As a co-founder of Berlin’s Dada movement, nicknamed its “Dadasopher”, he pioneered a broad repertoire of styles and formats. These remain influential in artistic production today.

Hausmann’s work and ideas evolved along an interface between fine art, photography, literature, philosophy and technology. He co-invented collage, devised synaesthetic apparatus, penned experimental texts, explored the relationship between body, sound and space in his performances and used photography to blend vision with haptics. Driven by his tireless capacity for change, Raoul Hausmann generated an œuvre that is innovative, diverse and unlike any other.

To mark our 50th anniversary, the Berlinische Galerie is granting this radical innovator a comprehensive retrospective. The show is arranged chronologically, dividing more than 200 exhibits into seven chapters – from early ventures into Expressionism and iconic Dada collage to the rarely shown works created during his exile in France. The items from this period have been made available thanks to the generous cooperation of the Musée d’art contemporain de la Haute-Vienne, Château de Rochechouart.

The exhibition is funded by Hauptstadtkulturfonds and Friends of the Berlinische Galerie e.V.

“The painter paints like the ox lows”

Early work (1900–1917)

Raoul Hausmann came to art as a child. He received his first technical instruction at the canvas from his father, an academically trained painter employed at the court of the German Kaiser. By the age of 14 Hausmann was painting realistic self-portraits. His own artistic development was ignited in 1912 by Expressionism. Taking his cue from its progressive emphasis on personal emotions, Hausmann began to

explore an untrammelled style of his own.

While he chiselled away at techniques to express himself, exhibitions at the Sturm gallery broadened the young artist’s horizons. Here he discovered European modernism. He was particularly impressed and inspired by the works of Marc Chagall and Oskar Kokoschka. Hausmann’s own promising exhibition debut came in 1914 in Munich, adding his name to the ranks of well-known artists of the day at the age of 28.

Hausmann’s encounter with the artist Hannah Höch in April 1915 developed into an emotionally intense seven-year relationship fraught with conflict. He saw his portraits of Höch and other works of the period as reflecting an “entirely personal Cubism”.

“DADA is more than Dada”

Revolutionary anti-art (1918–1921)

Dada Berlin, which reached the German capital in early 1918, was the formative period in Hausmann’s life and work. With its novel approach to art-making and its acts of rebellion, this movement challenged more than just established views of art. At the end of the First World War, revolution was in the air and Dada artists targeted bourgeois society with all its norms, habits and certainties. Their art sought to trigger a new human consciousness.

The social convulsions prompted a burst of creative and intellectual energy in Hausmann. Through collage and photomontage he fashioned entirely new forms of artistic expression and his poster poems were the first readymades in literature. He provoked audiences with his eccentric performances and became an eloquent, radical voice for Dada Berlin with countless articles and declamations. Hardly anyone in this circle matched the “Dadasopher” for simultaneous productivity in the visual, performing and literary arts. He was a key figure in Dada Berlin – and for him Dada was synonymous with his lifelong rigorous questioning of all deeply engrained assumptions.

Dada Berlin:

Extracts from “Am Anfang war Dada”

Listening Point I

At Dada soirées in Berlin, Hausmann teamed up with Richard Huelsenbeck, John Heartfield and George Grosz to stage what became known many years later as art performance. Meanwhile, in 1918, he and Hannah Höch forged a new creative principle called photomontage. It took modern mass media – images

from the illustrated press circulating daily by the million – and injected them into art as motifs and material. With his poster poems, random concoctions designed to be looked at, he invented an entirely new kind of poetry. Here Hausmann looks back at the innovations spawned by Dada's evolution in Berlin.

“The conquest of all our senses”

Synaesthesia (1921–1927)

Hausmann's efforts to combine the optical with the phonetic – seeing and hearing – was already evident in his Dadaist poster poems. His interest in what he called “optophonetics”, the merging of different sensory perceptions, became a driving force in Hausmann's activities in various fields after Dada faded in the early 1920s.

For many years he worked on a piece of apparatus for transforming images into sounds and vice versa. His vision of enhancing human perception and bodily experience is reflected in his pictorial art. And as a dancer and fashion theorist he explored the human body as the framework and instrument of all sensory response.

Hausmann underscored his interest in the senses with his own theory of perception, formulated in 1921 as “PRÉsentism”. It was a life project that permeates all his later output. His desire to improve human and social existence builds in some ways on Dadaist critique. What Hausmann means by “being present” is using our sensory perception more mindfully and with greater intensity. This, he hoped, would renew our connection with our surroundings and sharpen our awareness. Instead of being a passive act, perception then signifies active participation in the world.

“Seeing is a magical process”

Photography (1927–1945)

From 1927 and for the next twenty years or so, photography was Hausmann's principal field of artistic activity. Stylistically and thematically, his photographs bear little resemblance to the New Vision of the time. Rather than focusing on formal constructions, Hausmann wanted to enhance people's sensory perception of the world about them.

His photographs were intended to “educate” the eye. He believed that seeing was subject to historical and social factors and could, therefore, be changed. The idea was to convey the texture of the subject-matter as an immediate experience. The eye feels its way around objects, and visual stimuli converge with haptic impressions.

Hausmann continued to merge different types of perception in his experimental novel “Hyle”. He worked on this book project from 1926, lending literary form to his multisensory experience. It revolves around his everyday life and immediate surroundings. In the first part of the novel, Hausmann processed his life in Berlin and by the North and Baltic Seas, where he spent the summer months from 1926.

Extracts from the manuscript “Hyle”

Listening Point II

Hausmann spent more than 20 years altogether, from 1926 until 1950, working on “Hyle”, which he called an “autobiographical myth”. He devoted it to the “experience of time” and built the plot around his perception of his surroundings. The characters, too, were drawn from his immediate circle. Apart from Hausmann himself as the protagonist the narrative features friends and partners.

Three sequences from the as yet unpublished manuscript convey an impression of Hausmann's writing with its microscopic style, a reflection of his présentist understanding of perception.

“Make tomorrow happen”

A fresh start (1945–1959)

After leaving Berlin in 1933 and a meandering exile via Ibiza, Zurich, Prague, Paris and Peyrat-le-Château, Hausmann settled in the French city of Limoges in 1944. His new circumstances were scarred by the experience of displacement and by personal and material loss.

The artist had been extremely dependent on financial support from the family of his second wife Hedwig Hausmann, née Mankiewitz, with whom he had fled Germany, but this monthly remittance ceased when her parents died. The couple had to cope with economic hardship.

Hausmann explored his new environment artistically by drawing it. There were town views in watercolour and naturalistic self-portraits reminiscent of his early academic and Expressionist beginnings. As if to reassure himself of his identity, he resorted to earlier principles, returning to photomontage and collage for the first time since his Dada years. He also tried out new forms of photographic experimentation, enriching his œuvre with photograms and photo-pictograms. The imagery becomes increasingly abstract, exploring the potential of camera-free photography.

Old times ahead

Late work (1960–1971)

In the French provinces of the early 1960s, as abstract art rose to become the dominant international style, Hausmann responded with an idiosyncratic corpus of painterly work. Thoughtfully balanced, brightly coloured compositions alternate with gestural brushwork in pursuit of spontaneity. And then there are the “language pictures”, literally meant, which demonstrate his sense of humour.

At the same time, his late work reflects Dada’s incipient recognition in art history: Hausmann’s motifs pick up on the early formative years of his life in art. Although he regarded contemporary movements, such as Neo-Dada and Fluxus, as a mere echo of his own Dada activities, he engaged in intellectual exchange with several young artists.

He insisted until the end that collage as a design principle was his intellectual property. Collage also featured among Hausmann’s last works, when he deployed a wide range of materials with differentiated textures. Shortly before he died, almost blind and assisted by his companions, he could only proceed by touch: Hausmann’s final works are truly haptic art.

From Dada to Neo-Dada

Listening Point III

Hausmann began writing a history of Dada in 1948. He wanted to publicise his role in the Dadaist movement but also to establish his status as its authoritative chronicler. He produced the manuscript in his native tongue but could find no publisher in Germany. And so it first came out with *Le Terrain Vague* in Paris as “*Courrier Dada*” in 1958.

From his review of historical events and Dada’s impact at the time Hausmann constructed a timeless significance, not least for himself. After all: “Dada is more than Dada.” In Germany, the text was published posthumously in book form in 1972 under the title “*Am Anfang war Dada*”.

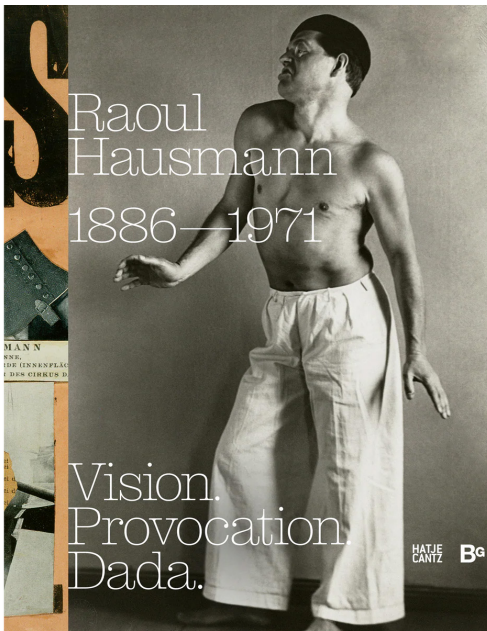
“Mr Me” and the others

Artistic networks (1900–1971)

Raoul Hausmann’s artistic journey began with 19th-century academic painting and led him to meet Fluxus in the 1960s. He embraced dialogue with other artists, pursuing contacts as an efficient networker. The women he lived with, artists themselves, facilitated his work significantly by providing financial support.

Others may have feared him as an intellectual provocateur but many remained close friends, among them Conrad Felixmüller, Kurt Schwitters, Hans Arp, Theo van Doesburg, László Moholy-Nagy, Otto Freundlich and Hannah Höch. In exile fostered new contacts, especially with younger creative generations. If they sought out Hausmann as a key figure of Dada, the exchange about newer art forms flourished nonetheless.

The documents in chronologically structured showcases are from the Raoul Hausmann archives at the Berlinische Galerie. In 1991/92 the museum was able to acquire the material left with his daughter Vera in Berlin when Hausmann emigrated in 1933. The purchase was made possible by funds from the Berlin Senate and private donations.



Exhibition catalogue

**Raoul Hausmann
Vision. Provocation. Dada.**

Published on the occasion
of the exhibition at the Berlinische Galerie

Raoul Hausmann fought convention all his life. Radically resolved to be “unscrupulously honest” in both art and life, the Dadaist was a multimedia activist of the first hour and a sharp-tongued critic of society. Now his visionary output can be enjoyed in all its breadth. With more than 300 illustrations, this catalogue from the Berlinische Galerie traces his path: the early Expressionist works, gems of Dada from the Berlin years, Hausmann’s photography, but also fashion, dance and literature, and the artist’s lesser-known productivity in exile. Twelve essays by international experts in the history of art and literature, media studies, and psychoanalysis examine the multilayered oeuvre to offer a multifaceted panorama of Hausmann’s astonishing significance—even today. Another appealing feature of the catalogue is its attractive, artistic design.

Raoul Hausmann (1886-1971) was an exceptionally innovative avant-garde artist. He co-invented collage, explored body, words, and space in early happenings, merged the visual with the haptic, and translated sound into images. In and beyond art, the provocative “Dadasoph” called out the establishment.

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Press images



Raoul Hausmann, The Art Critic, 1919/20,
Tate, Purchased 1974,
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Raoul Hausmann, Untitled (Self-Portrait), 1905,
MACHV – Château de Rochechouart,
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Raoul Hausmann, Elasticum, 1920, © VG Bild-Kunst, Bonn 2025,
Courtesy of Galerie Berinson, Berlin



Raoul Hausmann, ABCD, 1923/24,
Musée national d'art moderne, Centre Georges Pompidou, Paris, Graphic Collection, Purchased 1974,
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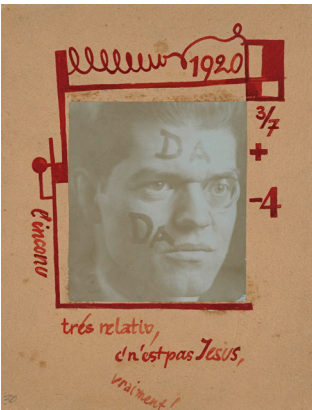
Raoul Hausmann, Dada in Ordinary Life (Dada Cinema), 1920,
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Raoul Hausmann, Untitled (Portrait of Hannah Höch), c. 1916, Private Collection, © VG Bild-Kunst, Bonn 2025, Repro: © Gudrun de Maddalena



Unknown Photographer, Mechanical Head (The Spirit of Our Time), c. 1920, Repro: © Berlinische Galerie/Anja Elisabeth Witte



Hannah Höch and Raoul Hausmann, très relatif, c'n'est pas Jésus, vraiment! (very relative, it's not Jesus, really!), 1920, © VG Bild-Kunst, Bonn 2025, Repro: © Berlinische Galerie/Anja Elisabeth Witte



Robert Sennecke, Untitled (Hannah Höch and Raoul Hausmann at the first International Dada Fair), 1920, Copyright has expired, Repro: © Berlinische Galerie/Anja Elisabeth Witte



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Raoul Hausmann, Le portrait corrigé (The Adjusted Portrait), 1946/47, MACHV – Château de Rochechouart, © VG Bild-Kunst, Bonn 2025, Repro: © MACHV – Château de Rochechouart and Berlinische Galerie/Anja Elisabeth Witte



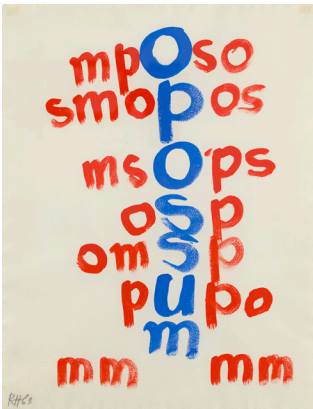
Raoul Hausmann, Untitled (Eye in Magnifying Glass), February 1931, © VG Bild-Kunst, Bonn 2025, Repro: © Berlinische Galerie/Anja Elisabeth Witte



Raoul Hausmann, Front Portrait, 1946, Collection Bank Austria, © VG Bild-Kunst, Bonn 2025, Repro: © Alistair Fuller



Raoul Hausmann, Dada Raoul, 1951, MACHV – Château de Rochechouart, © VG Bild-Kunst, Bonn 2025, Repro: © MACHV – Château de Rochechouart and Berlinische Galerie/Anja Elisabeth Witte



Raoul Hausmann, Opossum, 1963, MACHV – Château de Rochechouart, © VG Bild-Kunst, Bonn 2025, Repro: © MACHV – Château de Rochechouart and Berlinische Galerie/Anja Elisabeth Witte



Raoul Hausmann, Untitled (Torn Shapes II), December 24, 1970, MACHV – Château de Rochechouart, © VG Bild-Kunst, Bonn 2025, Repro: © MACHV – Château de Rochechouart and Berlinische Galerie/Anja Elisabeth Witte



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