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Cover Legend: Raoul Hausmann, Tatlin At Home, 1920, collage, painted paper, gouache. National Museum, Stockholm. Raoul Hausmann (1886–1971) was one of the leaders of “Dada Art,” a protest movement that arose in Germany in response to the atrocities of World War I. The brutal Battle of the Somme (July–November 1916) resulted in the highest casualty rate of any prior conflict: 500,000 Germans, 420,000 Frenchmen, and 200,000 Brits. The art community, dismayed at the futility of war, began its own counter-revolution. Establishment art was over: “since society has no meaning we who are artists will create non-art.” These non-artists—Duchamp, Arp, Schwitters—replaced high art with pop culture. Mail-order catalogues, illustrated magazines, movie clips, and found objects were grist for the Dada mill. Deconstructed materials were assembled randomly into collage, photomontage, and posters. Even the word “Dada,” French for hobbyhorse, was chosen at random from a dictionary. Whereas the movement spoofed capitalist commerce, there was respect for its underlying machinery. Hausmann’s collage “Tatlin at Home” makes a strong Dada statement. Vladimir Tatlin (1885–1953) was one of the most important figures in Russian avant-garde art. As an architect and sculptor, he founded the Constructivist Movement and built collaged reliefs from scrap materials of wood, metal, paper, glass, and plaster. Hausmann pays tribute to both Tatlin and the Machine Age, a period in which Jacques Loeb’s mechanistic theory of biology was also in the air. The central figure is a man whose brain consists of a labyrinth of machines: the steering wheel, drill, and rotary blades can penetrate and reveal the workings of the mind. The Dada movement declined in the mid-1920s, was reborn in America in the 1960s (Robert Rauschenberg and James Rosenquist), and is very much alive in the art world today. We are, in fact, living in a real Dada moment—a time of visual disorder. In this issue, we learn from Hausmann’s compatriots that knockouts of a gene connected to mental disorders (SRGAP-3) display some of the phenotypes of schizophrenia. Image courtesy of Corbis; © 2012 Artists Rights Society (ARS), New York/ADAGP, Paris. Text by Ann Weissmann, fine arts editor.