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BODIES IN TRANSFIGURATION: ONTOLOGICAL IN-BETWEENNESS IN THE WEIMAR AESTHETICS

A Master's Thesis

by

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Ankara
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To my family

BODIES IN TRANSFIGURATION: ONTOLOGICAL IN-BETWEENNESS IN THE WEIMAR AESTHETICS

The Graduate School of Economics and Social Sciences
of
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By

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ABSTRACT

BODIES IN TRANSFIGURATION: ONTOLOGICAL IN-BETWEENNESS IN THE WEIMAR AESTHETICS

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This thesis examines the processes of bodily transformation in the Weimar aesthetics embarking on an eclectic philosophy. For this aim, it explores the artworks of Max Ernst, Heinrich Hoerle, Raoul Hausmann, Hannah Höch, Otto Dix, and George Grosz in terms of the liminal visualization of the human body in three central motifs that include the *Volkskörper*'s (People's Body) philosophical, aesthetic, and political reflections. This term carries a crucial importance in this thesis to dismantle the subject from its social and individual body structures in which it exists. These artists' common traits arise from their searching for alternative forms in aesthetic, political, and social realms. The human bodies that are in constant change and transition in these artists' projects enable an analysis from an interdisciplinary angle, including Gilles Deleuze and Félix Guattari's ontology of becoming, Rosi Braidotti's critical posthumanism, and Donna Haraway's theory of the cyborg. This integrative methodology demonstrates how the Weimar aesthetics that experience modernism embodies and accommodates different artistic modalities that explore human-machine relationships in various forms.

Keywords: Weimar Aesthetics, Becoming, Body, Critical Posthumanism, The Cyborg

ÖZET

DÖNÜŞÜM HALİNDEKİ BEDENLER: WEİMAR ESTETİĞİNDE ONTOLOJİK OLARAK ARADALIK

Yılmaz, Didem
Medya ve Görsel Çalışmalar
Yüksek Lisans
Tez Danışmanı: Dr. Öğr. Üyesi Burcu Baykan

Mayıs 2021

Bu tez, eklektik felsefeyi benimseyerek Weimar estetiğinde bedensel dönüşüm sürecini inceler. Bu amaç doğrultusunda Max Ernst, Heinrich Hoerle, Raoul Hausmann, Hannah Höch, Otto Dix ve George Grosz'un sanat eserleri insan bedeninin liminal görselleştirilmesini ulusal beden'in felsefi, estetik ve politik rezonanslarını içeren üç ana motifte inceler. Ulusal beden kavramı özneyi içinde bulunduğu sosyal ve bireysel bedensel yapılarından sökmek amacıyla önemli bir yer teşkil etmektedir. Belirtilen sanatçıların ortak özellikleri ise estetik, politik ve sosyal alanlarda alternatif yapı arayışlarından kaynaklanır. Bu sanatçıların projelerinde yer alan sürekli başkalaşım halindeki bedenler, Gilles Deleuze ve Félix Guattari'nin oluş kavramı, Rosi Braidotti'nin eleştirel insan sonrası kuramı ve Donna Haraway'in siborg teorisi dahil olmak üzere disiplinler arası bir açıdan analizi mümkün kılar. Disiplinler arası metodoloji modernizmi deneyimleyen Weimar estetiğinin insan-makine ilişkilerini çeşitli biçimlerde keşfeden farklı sanatsal yöntemleri nasıl bünyesinde barındırdığını ve adapte ettiğini inceler.

Anahtar Kelimeler: Weimar Estetiği, Oluş, Beden, Eleştirel İnsan-Sonrası, Siborg

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CHAPTER I

INTRODUCTION

With the aftermath of the First World War, Colin Storer (2013) argues that the world experienced a great depression and transformation in economic, political, cultural, sociological, philosophical, and similar areas. For him, The Weimar Republic (1918-1933) was one of the examples experienced a new regime with modernism, hyper-inflation, nationalism, cultural breakthroughs, new economic production models such as the Taylorist production system, and so on. Weimar Germany also appears "as a period of overheated social mobility, blurred class distinctions, and exaggerated reassertions of old orienting values and as a decade in which distinctions between friend and enemy, between opposing fronts, are very clearly drawn" (Lethen, 2002, pp. 22-23). Peter E. Gordon & John P. McCormick (2013) additionally signify that Weimar was a motherland of Europe's intellectual modernity, and it occurs from the paradox of unity and diversity that derives from social misery, political breakdown, and hope for cultural developments. Moreover, they point out that "…Weimar thought has not yet come to an end. But thinking always exceeds its moment of origin" (Gordon & McCormick, 2013, p. 3). Thus, they stress the importance of cultural, intellectual, and historical thinking by not bounding time as a chronological concept that includes searching for universal truth. Weimar art as a historical theme, therefore, exceeds its historicity due to the embodiment of liminalities in this period

including the aforementioned social, cultural and political environment in which "the factor of national space comes to play a critical role" (Lethen, 2002, p. 7).

Accordingly, Gordon & McCormick stress the transforming impact of the mentioned breakthroughs in the rising critique of reason and the notion of the Enlightenment as two pivotal philosophical shifts in the Weimar term. Concerning these philosophical shifts, Frederick Beiser (2013) brings forward the Kantian reading to analyze the inter-war period in depth by grounding neo-Kantianism on the critique of three intellectual bases: historicism, nihilism, and pessimism (p. 116). Albeit his neo-Kantian philosophy, which is under question in this thesis, his analysis of those intellectual concepts helps build an eclectic structure in this thesis. Beiser defines historicism as "the doctrine that human nature, thought, and value depend upon their specific historical and cultural context, so that they are not eternal and universal but changing and local" (Beiser, 2013, p. 117) and criticizes its relativist characteristic that fails to provide a "universal and necessary values" (Beiser, 2013, p. 118). For him, nihilism took hold of Weimar's cultural life (Beiser, 2013, p. 120) considering the "broad sense of believing in nothing and having no allegiances" (Beiser, 2013, p. 120). He accuses nihilism of not promoting an "autonomous Kantian subject" that can hold moral principles, universal and necessary norms (Beiser, 2013, p. 122). Lastly, he asserts that pessimism dominates the "*Zeitgeist* of Weimar" (Beiser, 2013, p. 124) as "the belief that life is in decline, that things are only going to get worse and that little or nothing can be done about it" (Beiser, 2013, p. 124) blaming pessimist ideology for not supporting German people to fight for their nation.

In the scope of Weimar's struggles with the aforesaid concepts, its experience of modernity is also crucial to relate modernist art practices in this thesis. Detlev J. K. Peukert (1992) states that:

> With their charged atmosphere of social and cultural innovation, the years of the Weimar Republic can now be seen as a critical phase in the era of "classical modernity". The concept of modernity is taken from the history of art, but is also a useful way of labelling the social and cultural character of our entire epoch. (p. xiii)

The critical phase of the period is essential to conceptualize the modernist art practices that are the topic of discussion in this thesis in the consideration of the Weimar era's socio-cultural characteristics. Inter-relationality of the Weimar modernism is also related to the First World War that triggered the sense of crisis in the modern German society (Heynen, 2015, p. 2) with "the overthrow of the imperial order, a revolutionary upsurge that was violently repressed, and the subsequent formation of a republic, developments that, for some, cemented the sense of crisis" (Heynen, 2015, pp. 2-3). The sense of crisis in modern social life has an essential part in the artworks discussed in this thesis in terms of their thematicization in the following chapters as philosophical, aesthetic, and political extensions that puts resistance into their focus. However, in its chaotic environment, Weimar Germany's experience of modernism cannot simply be defined as "progressive" or "reactionary" (Peukert, 1992, p. 11). On the contrary, it includes heterogeneous processes (Peukert, 1992, p. 11).

Heterogenous forms of modernism involve the questioning of reason through aesthetics. The fate of reason in modernity (Elder, 2013, p. 21) can be analyzed in aesthetics by two main types: the first character is a rigorous formalism, which flourishes from Kantian aesthetics having a transcendental status, and the second

form is an eclectic structure that aims to reawaken the senses, revitalize society by protesting social conditions. While the transcendental status of aesthetics refers remaining "unpresentable" (Lyotard, 1994, p. 152), its presence can be indicated by the imagination (Lyotard, 1994, p. 152). In a similar vein to Elder's second categorization, Storer stresses that the Weimar Republic practiced art concerning resistance to the destruction of reason under the new regime, mass production, and consumption, nationalism, etc., in terms of the interwar culture.

In accordance with heterogenous forms of modernism, it is also important to mention Georg Simmel's (1971) theorization of it in terms of the individuals' mental lives. He theorizes the problem of modern life as follows:

> The deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign powers of society, against the weight of the historical heritage and the external culture and technique of life. This antagonism represents the most modern form of the conflict which primitive man must carry on with nature for his own bodily existence. (p. 324)

Modern life's controversial form makes room for Weimar artists to create non-traditional art forms in accordance with the individuals' struggle to adopt their independence with regards to the changing socio-political circumstances in this specific historical period. Their inner and external crises are also inspirational for the Weimar artists, particularly for Max Ernst, Heinrich Hoerle, Raoul Hausmann, Hannah Höch, Otto Dix, and George Grosz in the sense of the destruction of the dualistic construction of inner and outer life. Thus, these artists centralize individuals' struggles in their different modalities of artworks as echoes of the visualization of non-dualistic and relational struggles of modern life. For Simmel, individuals' mental lives are also affected by the metropolitan life's dynamic structure dependent on the multiplicities of "economic, occupational and social life"

(p. 325), which deepen the faster and unaccustomed rhythms of urban life, as discussed explicitly in Otto Dix's painting *Prague Street* in Chapter 5.

While the angles mentioned above as to the Weimar Germany provide a broad conjuncture of the period, it is important to examine how these cultural changes affect the human body. In this line, Weimar aesthetic requires a critical analysis of the transformation of the human body with the era's body politics considering this thesis's aims and objectives and exploring the different manifestations of the human bodies.

1.1 Aims and Objectives

This thesis aims to examine the aestheticization of the process of bodily transfiguration in the Weimar visual art framing Max Ernst's, Heinrich Hoerle's, Hannah Höch's, Raoul Hausmann's, Otto Dix's, and George Grosz's artworks alongside Deleuze-Guattarian process-oriented philosophy, Rosi Braidotti's (2018) critical posthumanism and Donna Haraway's (2003) concept of the cyborg. Its primary focus comprises of construction of the human body within Weimar's body politics. The term *Volkskörper* has a crucial place to seek out the ontological meanings in the human subjects' processes of bodily mutation in conjunctures with the machine. In order to provide an ontological viewpoint towards bodily change, this thesis also aims at the Heideggerian conceptualization of technology.

According to Heynen, the notion of the *Volkskörper* is a favored term that arrives at conservative politics. He analyzes this term by stating that "The literal translation of this term is "people's body", but the German word *Volk* carries with it much stronger primordialist implications of national and racial belonging" (Heynen, 2015, p. 4). This strong ideology of belonging via primordialist connections has complex

articulations in the visualized forms of the socio-political reality of the mental life. Remarkably, Chapter 3 argues Max Ernst's artworks concerning primordialist indications on the fragmenting human body. Heynen continues to discuss the *Volkskörper*'s complex structure along these lines:

> the idea of the *Volkskörper* incorporated a powerful desire for an integrated and stable social order purged of the destabilising and corrupting degeneracies of modern life. By linking individual bodies with the social body, the idea of the *Volkskörper* enabled social and political conflicts to be read as products of bodily processes, thereby creating the space for hygienic interventions. (p. 4)

The urge for the *Volkskörper*, stable unified body politic, is criticized and dismantled by the artworks under discussion. Regarding the human body construction within its conflicting structure that embeds the impacts described above of post-industrial practices, political implications, and finally, their aesthetic expressions on the human body, this thesis analyzes the bodily processes in terms of modernist practices. Heynen also discusses the *Volkskörper* in the two senses of modernity: as generic and capitalist. While generic modernity threats "the health of the *Volkskörper*" (Heynen, 2015, p. 5), capitalist modernity finds its roots in "the emergence of an industrial proletariat and a working-class movement, along with the development of a mass consumer society" (Heynen, 2015, pp. 5-6). The signified artists process these two different forms of modernity in their diverse modalities of artworks within split human bodies. For instance, Heinrich Hoerle engages in the Taylorist production system expressing the proletariat's mechanically merging body in Chapter 3, on the other hand, Hannah Höch interprets the mass production system as a tool for artistic creation in Chapter 4.

This thesis includes Martin Heidegger's (1977) conceptualization of technology as an ontological notion and a way of revealing. The Heideggerian aspect is crucial to

comprehend the Weimar embodiment since technological devices had an immense part in people's everyday lives following the increase in mass production, mass media, and mass consumption under the impact of both generic and capitalist modernity. Heidegger states in *The Question Concerning Technology* (1977):

> We shall be questioning concerning *technology*, and in so doing we should like to prepare a free relationship to it. The relationship will be free if it opens our human existence to the essence of technology. When we can respond to this essence, we shall be able to experience the technological within its own bounds. (pp. 3-4)

The relational facet of the Heideggerian approach towards technology reinforces the argumentation of this thesis on the hybridity of human and machine in the creative domain. The artists in question respond to the conservative construction of the *Volkskörper* with their unique expressions of the individual and social body, providing the relational lens of technology in order to free the unified and autonomous notion of the human body. This process helps associate complex structures of the given chaotic milieu of the Weimar with the individual and social body's experience of technology. Heidegger describes technology as follows:

> One says: Technology is a means to an end. The other says: Technology is a human activity. The two definitions of technology belong together. For to posit ends and procure and utilize the means to them is a human activity. The manufacture and utilization of equipment, tools, and machines, the manufactured and used things themselves, and the needs and ends that they serve, all belong to what technology is. The whole complex of these contrivances is technology. Technology itself is a contrivance, or, in Latin, an *instrumentum*. The current conception of technology, according to which it is a means and a human activity, can therefore be called the instrumental and anthropological definition of technology. (pp. 4-5)

In the line of his theorization, it is important to note that the artworks in question accommodate human-technology amalgamation considering the utilization of machine with its reflections on the philosophical and socio-political realms of Weimar Germany. For example, war veterans' mutating bodies in their conjunctions

with technical tools in Chapter 5 epitomize the instrumental side of the machine with its implementation into the everyday life practices. This thesis's other goal is thus to discuss entanglement of technology with the human body and the resulting metamorphosis of the human subject with their socio-cultural dynamics, since the human body "is not a fixed unit with a stable or static internal structure. On the contrary, a body is a dynamic relationship whose internal structure and external limits are subject to change" (Hardt, 2003, p. 92). In accordance with the aims of the thesis, the following research questions have been designed to guide this study: How does the notion of bodily alteration manifest itself in the Weimar aesthetics? What are constituents of the posthuman bodies in the different modalities of the Weimar works of art? How does Weimar art create the cyborg body based on the human-machine relationship as a figure of multiple becomings?

1.2 Corpus

The thesis corpus specifically includes the artistic praxes of Max Ernst, Heinrich Hoerle, Raoul Hausmann, Hannah Höch, Otto Dix, and George Grosz—all of whom produced art within Weimer period of Germany and through different artistic modalities like painting, collage, sculpture, photomontage, and lithograph. While Max Ernst's collages and paintings *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)*, *The Young Chimaera* embody the surrealist practices of the period, Heinrich Hoerle's lithographs *Perpetual Pain*, *Hallucinations* , paintings *Monument to the Unknown Prostheses* , *Three Invalids (Machine Men)* surrealize Weimar period with the critique of industrial reproduction systems in Chapter 3. Raoul Hausmann's sculpture *Spirit of Our Time: Mechanical Head* and collage *Self-Portrait of the Dadasoph* point out ontological crisis of the human body regarding

the spirit of the time in Chapter 4 with Hannah Höch's painting *Study for Man and Machine*, collages *The Beautiful Girl*, and *Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany* that compose machines with political figures and dualistic gender roles. Following Höch's political lens, Otto Dix's paintings *Prague Street*, *The Skat Players* focus on war cripples similar to George Grosz's painting *Republican Automatons*, and collage *Daum Marries Her Pedantic Automaton George in May 1920, John Heartfield is Very Glad of It* that merge political criticism with the concept of the cyborg in Chapter 5.

The multiplicity of the artists, artworks, and modalities is crucial to reinforce the scope of this thesis regarding the liberation from the unified perspective of aesthetics that symbolizes the unities of time, place, and action (Lynton, 1980, p. 18). Unlike Kantian aesthetics that examines the notion of beauty as a universal concept that is "valid for everyone" (Kant, 1987, p. 229), the signified Weimar artists refuse unities of time, place, and action by using art as a tool to resist homogeneity and build heterogeneity via multiple materials such as texture, paint, wood, metal, and so forth. Further, the designated artists compose their artworks without the linearity of time or narrative "with an all-out assault on traditional notions of representation and narrative" (McBride, 2016, p. 15). Quite on the contrary, they merge multiplicities of narratives, including historical happenings and figures, with the multiplicities of time as a non-linear concept. Therefore, the visual criticism of the *Volkskörper* takes place within the scope of multiplicities of human bodies.

The signified artists' displays of bodily transformation in their artworks also differ from the former art movements, such as romanticism that "sought a naturalism that was not a reductivist materialism, a middle path between the extremes of dualism

and mechanism" (Beiser, 2003, p. 2) in Figure 1 and the first generation of expressionism that has the characteristics of "Flatness, simplification, and distortion" (Figura, 2011, p. 14) in Figure 2.

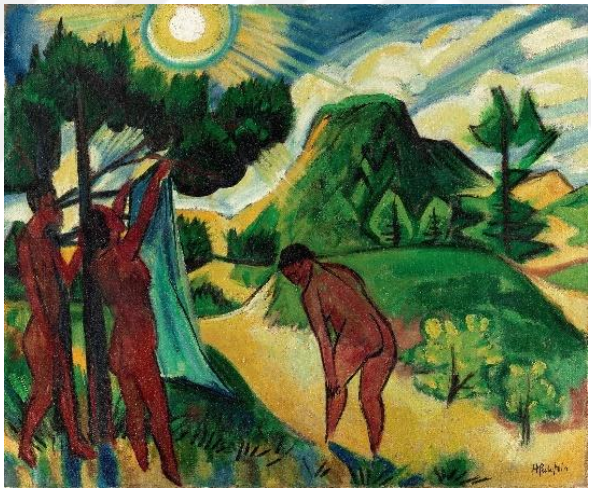
While romanticism desires for a natural life, the discussed art movements in the following chapters that are surrealism, Berlin dada, and New Objectivity differ from romanticism by the searching for new alternatives for the highly industrialized German society with the heterogenous forms of artworks. Likewise, the art movements under scrutiny in this thesis differ from Expressionism in terms of complex mergences of different materials mainly in collages of Hausmann and Höch in Chapter 4 as non-simplified visualization of the Weimar's ontological crises. The figures of ontological crises vary in the following chapters regarding philosophical, social, and political implications of the Great War, hyper-inflation, and regime change through heterogenous forms of bodily expression. According to Figura the Great War was so effective on the German artists, mainly Otto Dix and George Grosz, to dramatically change the romantic and expressionist goals by the war's "horror and destruction" (p. 24). While the Great War has a horrifying effect on Weimar Germany, Weimar artists shapes this fear via multiple expressions of the human body.

Figure 1

Ludwig Richter, *Forest fountain near Ariccia*, 1831, oil on canvas, 47 x 61 cm, Staatliche Museen zu Berlin, Nationalgalerie © Photo: Staatliche Museen zu Berlin, Nationalgalerie, Photo: Jörg P. Anders

Figure 2

Max Pechstein, *Summer in Nidden*, 1921, oil on canvas, 81.3 x 101 cm, Museo Nacional Thyssen-Bornemisza, Madrid.



Weimar Aesthetic under the impact of the First World War transgresses "the canons of normative aesthetics, coupled with an often belligerent contempt for the institutions of academic art and an optimistic willingness to draw inspiration from the world of consumer culture, advertisement, and the mass media" (McBride, 2016, p. 14). The non-normative visualizations of the human body in the fragmented forms destructs the institutionalized aspect of the art regarding heterogenous art forms in uncanonized shapes of the body. Deformed forms of the workers' bodies are

illustrated by the Weimar artists criticizing the industrial reproduction system in Chapter 3 along with collage, sculpture, montage techniques, and paintings in Chapter 4 with the new man and new woman's differentiated bodies and Chapter 5 with the war veterans' grotesque bodies interfaced with machine parts. In this sense, this thesis provides a different angle towards the Weimar aesthetics by combining the non-normative philosophies of Deleuze and Guattari, Braidotti, and Haraway. It also contributes to the literature of the Weimar aesthetics inquiring the process of bodily transformation from a relational ontological perspective.

1.3 Theoretical Framework / Methodology

In order to provide an in-depth examination of the liminal and hybrid subjects' bodily matamorphoses, this thesis synthesizes respective posthumanist methodologies of Rosi Braidotti and Donna Haraway in terms of a neo-Spinozist monistic ontology and the concept of the cyborg with the Deleuze-Guattarian ontology of becoming.

Firstly, it is crucial to note that Deleuze and Guattari's (2005) concept of becoming addresses this thesis's fundamental concern on the process of bodily mutation due to its process-oriented, fluid, as well as relational philosophy. In line with this concern, the concepts of rhizome, molar and molecular lines, assemblage, and bodies without organs (BwO) are applied to analyze in-depth the grotesque visualizations of the mutating bodies.

According to Deleuze and Guattari (2005), becoming mainly opposes the fixed identities of being, the molar identities, classifications, hierarchies, resemblances as well as representations by affirming "the positivity of difference" (Braidotti, 1993, p.

44) in terms of “multiple and constant process of transformation” (Braidotti, 1993, p. 44). It is important to connect the philosophy of becoming with their notion of the body to clarify the multiplicity and plurality attached to it. In *Nietzsche and Philosophy* (2002), Deleuze asserts that “Being composed of a plurality of irreducible forces the body is a multiple phenomenon, its unity is that of a multiple phenomenon, a “unity of domination”” (p. 40). This thesis’s stress on the multiple facets of the body practices includes discussing the domination of the *Volkskörper* over the splitting human bodies in different socio-economic and political segmentation of the Weimar. Deconstructing the dominant powers of classifications, hierarchies, and resemblances in the artworks mentioned above through the notion of becoming is beneficial to cultivate inter-disciplinary research.

Having a strong connection with the philosophy of becoming, critical posthumanism gives a broad theoretical framework to explore specific artists and their artworks in the Weimar Republic following the cultural-historical aspect as well. By emphasizing the notion of body, critical posthumanism’s critique the Enlightenment’s motto *Sapere aude!* (dare to know) (Wolfe, 2010, p. 15), and Cartesian dualism (Braidotti, 2016, p. 384), which separates the mind from the body by prioritizing the mind, and finally the hierarchies concerning human-nonhuman relations (Haraway, 2016) is also helpful to analyze the thesis’s scope.

It is important to utilize Braidotti’s posthumanism in this thesis since she provides a contemporary monism that “rests on the rejection of transcendentalism, which is replaced by the concepts of radical immanence, relational ontology, and affirmative ethics” (Braidotti, 2016, p. 383). In turn, her monism is effective to straighten out the designated artworks in the Weimar era in terms of man-machine interface.

Braidotti's monism also includes a neo-Spinozist concept towards the matter. She underscores the monistic universe as a non-dualistic realm that independent from universal principles. Because this thesis engages with the multiple processes of becomings regarding a non-dichotomous philosophy, Braidotti's concept is useful to analyze the corporeality of complex forces in the diversified unification of the human body, including the human-machine interface in the Weimar aesthetics.

In a similar vein to Deleuze and Guattari's relational ontology of becoming, Braidotti (2016) defines becoming posthuman as a "sense of attachment and connection to a shared world, a territorial space" (p. 387) and an expression of multiple ecologies of belonging. The corpus of this thesis, similarly, illustrates becoming-cyborg, -woman, -child, and the like in various paintings, assemblages, and sculptures in a multiple and harmonious way. Weimar aesthetics offers us a new spectrum to correlate its visual artistic practices with a contemporary understanding of posthumanism and contemporary monism to comprehend complexities and multiplicities in the corpus of this thesis. Although Braidotti affirms the Deleuzian multiplicities, she criticizes mainly the ontology of becoming-woman by its failure to "take into account sexual difference" (Braidotti, 1993, p. 48) considering woman's different cultural and historical representation. She finds becoming-woman problematic in terms of "generalized and gender-free becoming" (Braidotti, 1993, p. 48) which approaches the notion of subjectivity in a reductionist manner. She develops her argument around non-symmetrical theorization of the posthuman subjectivity that "reshapes the identity of humanistic practices, by stressing heteronomy and multi-faceted relationality, instead of autonomy and self-referential disciplinary purity" (Braidotti, 2013, p. 145). Her critical stance does not just focus on the pure critique of humanism. Instead, she guides us to explore new alternatives for human subjectivity

as in the signified artists' searching for new options in social life. For this reason, the relationship between Weimar aesthetics and Braidotti's posthumanism is significant as both of them focus on multi-faceted relationality in terms of human-machine encounters.

Concerning the given artists' works in regard to the destruction of war, the concept of the cyborg emerges as the hybridity of man and machine. Haraway's concept of the cyborg is strongly related to the ontological reading of the Weimar artworks. The cyborg in Haraway's theorization dissolves the ontological boundaries between human-machine, human-animal, and physical-nonphysical relations. Even though the ontological dissolutions between these entities are crucial in Haraway's conceptualization, this thesis limits itself with the boundary breakdown between human and machine. She states that:

> Cyborgs and companion species each bring together the human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways. (Haraway, 2003, p. 4)

The coming together of different entities and philosophies is demonstrative for this thesis's overarching concern on the visualization of the idea of relationality on an ontological level. As in the Deleuze-Guattarian notion of becoming, Haraway's concept serves a critical lens to analyze the *Volkskörper*'s modern practices in the realm of the social, political, and aesthetic. Haraway's (2004) posthumanism, like Braidotti's criticism over generic universal concepts of woman, looks for "new turns of historical possibility" (p. 47) that elaborates social and political divergences to describe being woman in through the cyborgian analysis in a critical manner towards Deleuze-Guattarian philosophy. Though Braidotti and Haraway have similar

approaches towards the universal and normative definitions of humanism, Haraway (2004) originates her posthumanism with the concept of the cyborg in "militarism and patriarchal capitalism" (p. 10) that differs from Deleuze-Guattarian rhizomatic structure of becoming in which relationalities and multiplicities are affirmed without origins or essences.

In terms of Weimar aesthetics, Matthew Biro (2009) identifies Weimar cyborg as a creature that reflects Weimar's utopian hopes and fears (p. 1) in a hybrid way. In this context, the hybrid visualization of the body, machine, and sociality in Weimar's cyborg bodies conceptualizes the interwar artworks from a critical posthumanist perspective, especially by addressing their radically relational ontological visualizations in terms of human-machine encounters. Thus, altering human bodies in the Weimar aesthetics exceed transcendental consciousness and brings about an aesthetic expression of the hybridity of human, machine, and body in the designated artists' pieces.

Consequently, this thesis applies an eclectic methodology in order to examine the designated Weimar artists' various artworks via the Deleuze-Guattarian theory of becoming, Braidotti's neo-Spinozist monistic ontology, and Haraway's concept of the cyborg. The inter-disciplinary design of the thesis utilizes the Deleuze-Guattarian theory with critical posthumanism's relational philosophy concerning the *Volkskörper*'s conservative body politics.

1.4 Structure

This thesis involves six chapters within a thematic structure. The first chapter provides an introduction to the thesis. The second chapter delves into the thesis's

theoretical framework, including Deleuze and Guattari's philosophy, humanism's theorization as the main philosophy that critical posthumanist theory engages with, and their integration with Braidotti's and Haraway's posthumanist concepts with regards to radical relationality. The third chapter consists of artistic debates on the surrealist practices of Max Ernst and Heinrich Hoerle, considering the philosophical side of the surrealist embodiment and industrialism respectively in their art projects. The fourth chapter continues to discuss philosophical questionings of the transfiguring human bodies regarding Berlin Dada. The artworks in this chapter consist of the aesthetic visualization of the transitioning human condition in Raoul Hausmann's works of art and Hannah Höch's nomadic assemblages. The fifth chapter epitomizes the political angle of the thesis with Otto Dix's war veterans and George Grosz's mechanical bodies. Lastly, the sixth chapter concludes this thesis with an affirmation of alternative body forms.

CHAPTER II

CRITICAL POSTHUMANISM AND THE ONTOLOGY OF BECOMING IN WEIMAR'S TRANSFIGURING BODIES

2.1 Introduction

This chapter provides a theoretical framework to explore the visual expressions of the deforming bodies of Weimar, and it consists of three sections. The first section delves into Deleuze-Guattarian concept of becoming, which is the thesis's crux concept. It utilizes this relational process-oriented ontology in the designated artworks of this thesis by focusing on body transformation and degeneration. The second section consists of an evaluation of humanism as the central concept that critical posthumanist scholars criticize. In this section, the critic of the Enlightenment, and humanism occur to evaluate the artworks in the following chapters as responses to the marginalization of the other with their amputated, primitive, prostitute, as well as insane bodies. The third part focuses on critical posthumanism, and its theorization by Rosi Braidotti and Donna Haraway. It is essential to conceptualize critical posthumanism in this section as the interconnection of different spheres of life because the aforementioned Weimar artists create their artworks via human-nonhuman entities' juncture. Thus, the relationship among these sections mainly refers to the *Volkskörper* as Weimar's body politics.

2.2 Ontology of Becoming

While focusing on Weimar's expressions of transforming bodies, the period's body politics necessitates further clarifications of the concept of becoming. Deleuze and Guattari's theorization provides a new way to interpret the Weimar period's signified artworks. Hence, this section introduces the theory of becoming and its inherent vocabularies, such as duration, rhizome, molar and molecular structures, assemblage, and their relations to the notion of the body and art.

First, a description of the philosophy of becoming helps understand Weimar's deforming bodies and their aesthetic expressions:

> Becoming is a rhizome, not a classificatory or genealogical tree. Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to or lead back to, "appearing", "being", "equaling", or "producing". (Deleuze & Guattari, 2005, p. 239)

This definition is essential for Weimar's rendering of mutating bodies since it provides a non-classical way of analyzing the human body and its relationships to non-human entities and not in terms of imitating, but becoming. In this way, the ontology of becoming helps illustrate the human-machine juncture in terms of the open-ended, processual relations between these two different spheres by rejecting the correspondence between relations (Deleuze & Guattari, 2005, p. 237). Deleuze and Guattari (2005) also emphasize that becoming is a non-teleological, non-linear, and open-ended process of changing that comprises of constant differentiation in "a process of challenging" (p. 20) all dualistic models. Thus, becoming is never settled and finalized, it is not "an evolution" (Deleuze & Guattari, 2005, p. 238), instead, it

is a temporal ontology based on a Bergsonian concept "of a coexistence of very different "durations," superior or inferior to "ours," all of them in communication" (Deleuze & Guattari, 2005, p. 238). The bodily process of becoming, thus, never settled and finalized in a perpetual state of decay.

In Deleuze-Guattarian terms, becoming is based on a temporal ontology that includes the Bergsonian notion of duration in terms of non-metric multiplicities (Deleuze & Guattari, 2005, p. 483). They state that "Duration is in no way indivisible, but is that which cannot be divided without changing in nature at each division" (Deleuze & Guattari, 2005, p. 483). This particular aspect is pivotal to comprehend Weimar's historicity as an indivisible period with its artworks. It is indivisible because it provides multiple assemblages of ideologies, philosophies, techniques, and politics through art. With these continuous relations, constant change, and indivisibility of duration, the following chapters explore the artistic expressions of the human-machine interface and the attendant processes of bodily transformation.

Given the aspects mentioned earlier, this chapter articulates that what is crucial is the process of becoming in itself. The process implies existence in the middle of a temporal duration which consists of a line of becoming. Deleuze and Guattari (2005) describe the line of becoming as a term that "passes *between* points, it comes up through the middle, it runs perpendicular to the points first perceived, transversally to the localizable relation to distant or contiguous points" (p. 293). For them, a line of becoming can only be addressed through the middle that does not have a beginning or an end (Deleuze & Guattari, 2005, p. 293). The lack of an origin or destination is crucial to relate the artworks in question with a non-hierarchical and non-binary perspective. The transfiguring bodies in the works of aforementioned artists point out

the absence of an origin with the non-unified and non-causal themes criticizing the *Volkskörper* from its radical relationships with the Weimar's given struggles in Chapter 1. For instance, Hannah Höch's collages *Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany* and *The Beautiful Girl* decentralize the shattering figures in these projects allowing them to be open-ended images of a constant transformation in Chapter 4. In this transformative and centerless creative process, Höch's creation of a block of figures reminds Deleuze and Guattari's statement on the block of becoming. They state that "Becoming produces nothing other than itself…What is real is the becoming itself, the block of becoming, not the supposedly fixed terms through which that which becomes passes" (Deleuze & Guattari, 2005, p. 238). While Höch composes the blocks of becomings in her assemblages with regards to the constant changings in the Weimar's cultural and political realms, other artists in the corpus of this thesis also compose them in their works of art. Hausmann, for example, blends different materials in his sculpture *Spirit of Our Time: Mechanical Head* that can be analyzed as the materialized form of the block of becoming that constructs a relational form of the *Zeitgeist* [1]in Chapter 5.

Rhizome as a radical kind of interconnectivity without a central system is one of the inextricable notions of becoming. Concerning its art practices, the Weimar era as a liminal period in the sense of its inter-war experiences can be analyzed via a dynamic and open-ended image of thought like the rhizome. A rhizome can be described briefly as a network of multiplicities that has no given direction of growth. Deleuze and Guattari characterize rhizome in six features. Connection and heterogeneity take

[1] the general set of ideas, beliefs, feelings, etc. that is typical of a particular period in history. Retrieved from: https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/zeitgeist

place as the first two principles of the rhizome. They state that "a rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles" (Deleuze & Guattari, 2005, p. 7). This approach helps to discuss social and political aspects in Otto Dix's *The Skat Players* and George Grosz'*s Republican Automatons* in Chapter 5 as the critique of the organizations of power. Deleuze and Guattari (2005) state that "any point of a rhizome can be connected to anything other, and must be. This is very different from the tree or root, which plots a point, fixes an order" (p. 7). Likewise, Damian Sutton and David Martin-Jones (2008) interpret the rhizome as "The image of roots and shoots emerging from a horizontal stem encapsulated a manner of thinking that they favoured over the dominant thought process of Western philosophy" (p. 3). In that sense, Max Ernst's artwork *The Young Chimaera* can be examined as the critique of the Western philosophy's domination over the human body in Chapter 3.

Subsequently, the rhizomatic structure's non-hierarchic way of construction involves the principle of multiplicity as the third characteristic. For Deleuze and Guattari, multiplicities are rhizomatic, and they have neither subject nor object. They are "only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature" (Deleuze & Guattari, 2005, p. 8). The constant changes in Weimar's political, philosophical, and aesthetic realms, similar to the rhizome, bring about the multiplications of works of art. Particularly, the libidinal, unconscious, molecular, as well as intensive multiplicities (Deleuze & Guattari, 2005, p. 33) underlie the artistic practices in Max Ernst's surreal artworks in Chapter 3. The rhizome's fourth characteristic as the principle of a signifying rupture refers to a new beginning through shattered old lines. In this context, "Every rhizome contains

lines of segmentarity according to which it is stratified, territorialized, organized, signified, attributed, etc., as well as lines of deterritorialization down which it constantly flees" (Deleuze & Guattari, 2005, p. 9). It is important to underline this aspect of the rhizome since it is constructive for the human bodies under the impacts of industrialization in Chapter 3 and the ruptured human bodies as war cripples in Chapter 5 to deterritorialize the organized representations of the human body.

Cartography and decalcomania take place as the fifth and sixth characteristics of the rhizome. They refer to a map that distinguishes itself from the tracing through its experiment-oriented structure in contact with the real (Deleuze & Guattari, 2005, p. 12). Thus, "The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification" (Deleuze & Guattari, 2005, p. 12). A cartographical feature of the rhizome makes it more related to the multiplicities in terms of performing them. Cartographical reading of the Weimar aesthetics embarks on experiencing heterogeneity in the multiplicities of art forms such as assemblage, sculpture, painting, and of changing bodies in terms of human-nonhuman interconnection. With these aspects of the rhizome, a retrospective approach to Weimar art strengthens the third chapter's argumentation on performing the artworks as constant modifications of the human bodies. Moreover, Weimar's comprehensiveness of duration and rhizomatic existence directs this chapter to discuss the notion of the body from the perspective of Deleuze-Guattarian notions of molar and molecular structures.

According to Deleuze and Guattari (2005), "Every society, and every individual, are thus plied by both segmentarities simultaneously: one molar, the other molecular" (p. 213). The ontology of becoming, thus, includes the relationality between the molar

and molecular lines. It mainly opposes the fixed identities of being, the molar lines of classifications, hierarchies, resemblances, representations, and static identities. For Deleuze and Guattari (2005), molar lines occur as static, fixed, and linear beings that aim progress. In their theorization, molar lines occur as static, fixed, and linear beings that aim to progress in a rigid segmentarity (Deleuze & Guattari, 2005, p. 213). In contrast to molar lines' rigidity, molecular lines are not unifiable, totalisable rather chaotic (Patton, 2006, p. 28), and they embrace the process, transformation, fluidity, and a liminal entity that aims process, not an end or a goal. They embrace the relationality between entities that cannot be irreducible to molar lines' rigid segmentarity (Deleuze & Guattari, 2005, p. 216). The relational, processual, transformative, and leaky structures of molecular compositions give opportunities for fleeing from the molar lines (Deleuze & Guattari, 2005, p. 216). The emphasis on the transformative and processual aspects of the molecular entities supports the ensuing chapters' discussions on the metamorphosis of the human body. These particular conceptualizations of the molar and molecular structures form the discussion of the surrealist perspectives of childhood and industrialization in the respective artworks of Max Ernst's *The Young Chimaera* and Heinrich Hoerle's *Monument to the Unknown Prostheses* in Chapter 3 as producing non-identitarian processes of bodily change.

Given these Deleuze-Guattarian perspectives on multiplicities, molar, and molecular structures, the assemblage theory enriches the thesis's discussions on the Weimar Germany's political reflections, particularly in Otto Dix's and George Grosz's artworks in Chapter 5. According to Deleuze and Guattari (2005), "an assemblage establishes connections between certain multiplicities drawn from each of these orders" (p. 23). Their theorization of the assemblage includes the multiplicities where

an assemblage pursues semiotic material flows and social flows (Deleuze & Guattari, 2005, p. 22-23). It is essential to underline the constant relationship between material and social flow because it provides a relational ontology to scrutinize the artworks in question in Chapter 5 regarding their materializations of socio-political circulations in the transfiguring human body. Manuel DeLanda (2006) states that the Deleuze-Guattarian assemblage theory applies to various heterogeneous constructions that are the outputs of historical processes (p. 3). Having a retrospective approach towards the artworks in this thesis is meant to assess them as assemblages that are the products of a historical process that experiences heterogeneous struggles in a liminal period between the world wars.

The relational practices of the "exteriority" (DeLanda, 2006, p. 10) as the significant constituents of the assemblage theory contain ontologically different interactions where differences and relationalities have autonomous entities (DeLanda, 2006, p. 11). This autonomy generates a co-functioning assemblage that includes sympathy that embraces a non-judgmental philosophy towards bodies (Deleuze & Parnet, 2007, p. 52). Concerning the Deleuze-Guattarian understanding of becoming, the changing human body forms gain prominence to explore Höch's collages as assemblages that demonstrate the reciprocity between exterior and interior fluxes by "being in the middle, on the line of encounter between an internal world and the external world" (Deleuze & Parnet, 2007, p. 52) in Chapter 4.

Given these components of the notion of becoming, Deleuze and Guattari's (2005) theorization of the bodies without organs (BwO) is pivotal to evaluate the human bodies' transformation in the next chapters. According to Sutton (2008), BwO provides an alternative way to explore the individual and collective body (p. 111) as

a processual concept that resists binary structures. BwO creates vague and flowing counterflows for opposing the linked, connected, and interrupted flows (Deleuze & Guattari, 2000, p. 8). This resistance to the defined structures provides a valuable perspective to examine the struggle against the *Volkskörper*'s conservative and unifying strategy towards the human body, particularly in Ernst's splintering bodies in the third chapter. The abstract, non-hierarchical, as well as non-organized human body, populates multiplicities in itself as BwO (Deleuze & Guattari, 2005, p. 30). According to Elizabeth Grosz (1994), Deleuze and Guattari denaturalize human bodies and put them into relations "with the flows or particles of other bodies or things" (p. 168) in a Spinozist way regardless of ontological differences. The rejection of the ontological differences allows BwO to circulate intense matters in *nonstratified* and *unformed* human bodies (Deleuze & Guattari, 2005, p. 153). The circulative aspect of the BwO supports the relational visualization of disintegrating, non-organized, and the abstract human body in the Max Ernst's collage *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* as an intermezzo entity in Chapter 3.

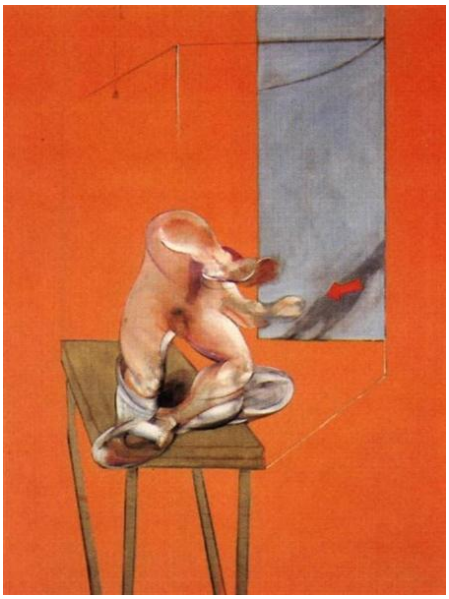
Regarding Weimar aesthetics and the fragmenting bodies' visualizations in the artworks under scrutiny, Deleuze's (2003) theoretical analysis of Francis Bacon's paintings in his book *Francis Bacon: The Logic of Sensation* is significant to associate Deleuze's philosophy of art with the bodily deformation in the Weimar artworks. In doing so, Bacon's paintings are representative to see how Deleuze elaborates the changing human body in the following figures considering the figuration and narration with their non-linear, decentralized expressions in an "operative field" (Deleuze, 2003, p. 2).

Figure 3

Francis Bacon, *Portrait of George Dyer Riding a Bicycle*, 1966, oil on canvas, 198 x 147.5 cm, Fondation Beyeler, Beyeler Collection, Riehen / Basel.

Figure 4

Francis Bacon, *Study from the Human Body - Figure in Movement*, 1982, oil on canvas, 198 x 147.5 cm, private collection.



According to Deleuze (2003), “Painting has neither a model to represent nor a story to narrate. It thus has two possible ways of escaping the figurative: toward pure form, through abstraction; or toward the purely figural, through extraction or isolation” (p. 2). Abstraction as one of the possible ways of escaping can be analyzed in Ernst’s artworks as the abstraction of the liberal human body along with Hoerle’s paintings that bring surreal embodiment of the deforming human body in an abstract way in which time, place, and form are interfaced with each other cyclically in Chapter 3. Extraction and isolation as the second way of escaping, on the other hand, can be examined in Hausmann’s sculpture *Spirit of Our Time: Mechanical Head* and *Self-Portrait of the Dadasoph* with the technique of montage that extracts the human body from its unified form through the self’s heterogeneous subjectivity alike to Höch’s photomontages in which figures are departed from their normative and canonized shapes along with partial narratives in Chapter 4.

Consequently, Deleuze-Guattarian ontology of becoming provides a philosophical way of looking into Weimar aesthetics concerning the heterogeneous body expressions in the collages, sculptures, and paintings as the modalities of rhizomes, liminalities, and assemblages. Weimar’s metamorphosing bodies occur as not the imitations or identifications of the current crises of modernism, political struggles, or economic depressions. Likewise, they do not aim to progress or participate in the *Volkskörper*’s politics. On the contrary, Weimar’s transforming bodies exist as becomings through relationalities and liminalities in terms of human-machine interconnections. These metamorphosing bodies occur as a mode of existence in a constant process to form heterogeneous assemblages among the Weimar era as resisting forms including the interface of human and machine. Thus, the Deleuze-

Guattarian concept of becoming provides the philosophical questioning on bodily transformation and deformation in the following chapters.

2.3 On What Humanism Is

While exploring the artists in question, it is crucial to discuss humanism and its relation to the Enlightenment. This comprehensive perspective leads to critical posthumanism's philosophy in the following section. Also, it provides a broader sense to analyze the artworks in the Weimar in terms of its *Zeitgeist* with the critique of humanism and the Enlightenment.

Paul Oskar Kristeller (1961) dates humanism back to the Italian Renaissance as its most important characteristic. He argues that humanism in the Italian Renaissance in the 13th and 14th centuries was related to rhetoric, grammar, poetry, and moral studies as the equivalence of *studia humanitatis*. According to Joseph Campana & Scott Maisano (2016), "Renaissance humanists demonstrated how close reading and careful restoration of ancient texts could be an effective means of situating and addressing, if not solving or answering, the pressing philosophical problems of the present" (p. 2). Likewise, Kristeller emphasizes the importance of historical pluralism to grasp the relationality between historical and contemporary events. His way of looking into history is essential for this thesis to construct a pluralistic approach between Weimar artworks and critical posthumanism as a relatively more contemporary perspective.

On the other hand, Immanuel Kant (1784) shapes critical thinking in the age of the Enlightenment. He conceptualizes the Enlightenment as the exit from man's immaturity through reason. For him, "immaturity is the inability to use one's

understanding without guidance from another" (Kant, 1784, p. 1). In *Critique of Pure Reason* (1996), Kant stresses that we need reason to contribute a systematic unity through seeking knowledge. From this Kantian perspective, the Enlightenment, unlike the recycling understanding of history as in the pre-modern social theory, can be described as a sense of radical break with the past. The notion of the Enlightenment perceives history as an irreversible and non-recurrent process. Thus, the future provides more knowledge and more progress for human beings. Nevertheless, the Enlightenment has debatable characteristics in the meaning of its inner strains. Alex Callinicos (2007) categorizes several strains of the Enlightenment and their modern reflections from a comprehensive historical-political framework. According to Callinicos, these inner strains occur between human nature and history, sovereignty and liberty, rationality and subjectivity, universality and the other, the ambiguities of progress, and the limits of civil society. The strain of human nature and history criticizes an understanding of universal human nature that occurs the same in every human individual (Callinicos, 2007, p. 25). This strain favors the emergence of non-universal entities in the embodiment of Weimar philosophy and politics through cyborg body depictions. Secondly, the controversy between sovereignty and liberty as the centralization of the power in the sovereign and the creation of an "artificial" and "collective body" by individuals (Callinicos, 2007, p. 27) bolsters the discussion on the theme of bodily transfiguration. In terms of the *Volkskörper*, individuals' ideologically and bodily participation in this politics respectively create the artificiality of the term as an abstract notion and its collectivity in its physical practices over the human body. In that sense, the *Volkskörper*'s defined connection is a motif for modernist artists in this thesis's corpus can be dismantled with the fragmenting figures of the Weimar. For instance,

Chapter 5 includes the critique of the centralization of power with the mechanization of individuals' political inclinations in George Grosz's paintings and the collective body formation of war veterans in Otto Dix's artworks. Rationality and subjectivity as the third inner strain assess the Kantian viewpoint of limited human knowledge and subjectification of individuals through reasoning and senses in terms of the self's "complex entity" (Callinicos, 2007, p. 29). In this regard, the third chapter reviews human senses and their effects on transforming human bodies as the rhizomatic bifurcations of social and the unconscious.

As follows, Callinicos analyzes the inner strain between universality and the other in the discussion of non-universal human conditions, including slavery, colonialism, etc. Even though the Enlightenment and humanism celebrate universal human rights, they fail to hierarchize humans (Callinicos, 2007, p. 32). The following chapters affirm this perspective and adapt it to the critical posthumanist readings of the previously stated artists. The ambiguities of progress as the fifth strain sheds light on the linear conceptualization of history that aims for constant progress (Callinicos, 2007, p. 33). However, societies' development processes differ in terms of their cultural, economic, religious, and historical practices. Weimar artists are quite critical about progress, concerning technology, mechanization, and automatization of everyday life through politics, Taylorist production systems, mass communication systems, and the like. Lastly, civil society's limits as the final strain points out the social inequality in societies (Callinicos, 2007, p. 36). As one of the crucial themes in Otto Dix's paintings, the social inequality in the Weimar's everyday life exposes the war veterans' social status in *Prague Street* in Chapter 5.

In sum, the philosophy and the politics of humanism are related to the notion of the Enlightenment regarding the priority of reason, unity, and progress. Unlike the liberal humanist subject of the Enlightenment, which is associated "with the rational mind" (Hayles, 1999, p. 4), fixed, autonomous, unified, as well as "consistent identity" (Hayles, 1999, p. 4), this thesis affirms a critical stance towards liberal humanism concerning the process of bodily metamorphosis in the artworks in scrutinizing. N. Katherine Hayles asserts that although the liberal humanist philosophy conceptualizes the liberal subject as an entity that possesses a body, it is not "represented as being a body" (Hayles, 1999, p. 4). The neglected importance of the human body in liberal humanism accommodates its critical posthumanist reading in the artworks in question. The following section reinforces a critical viewpoint to humanism, the Enlightenment, and their everyday life practices on the human body as the theorization of critical posthumanism.

2.4 Critical Posthumanism

Under humanism's and the Enlightenment's Western-based tradition, David Roden (2015) stresses that critical posthumanism is based on the criticism of Western humanism, which is grounded on duality as a response to human-nonhuman dualism. The rejection of duality constitutes this thesis's main argument on the human body's hybridity with various technological spheres. In terms of ontologically merged entities, Heike Jöns (2006) emphasizes the impact of dynamic circulation between these components, making a human being a dynamic part of the socio-material matters (p. 572). Her argument on the dynamic circulation between hybrid entities, which do not have an origin, brings a social perspective to critical posthumanism and its reflections on hybridity. By taking into consideration the historical framework of

this thesis, Jöns's hybrid historicity gains importance. She develops this concept as a hybridization process that includes the socialization of matter through human interactions with social networks as in the actor-network theory, which defines society as a heterogeneous network in a radical-relational form (p. 572). In addition, she conceptualizes the notion of dynamic hybridity "as an extremely dynamic combination of different types of actants in the realms of matter and meaning that facilitates dynamic hybrids to actively negotiate between ontologically different elements and to establish lasting connections between them" (Jöns, 2006, p. 572). These aspects reinforce the relational ontological practices in the selected artists' displays of bodily mutation to remove the boundaries between subject-object.

With respect to the relational philosophy of critical posthumanism, Pramod K. Nayar (2014) argues that "Critical posthumanism calls attention to the ways in which the machine and the organic body and the human and other life forms are now more or less seamlessly articulated, mutually dependent and co-evolving" (p. 19). For him, critical posthumanism as a philosophical approach reconsiders human subjectivity as an assemblage that co-evolves with machines and animals (Nayar, 2014, p. 19). He conceptualizes critical posthumanism as a process that rejects the autonomous, fixed, hierarchical, and self-contained isolation of human (Nayar, 2014, p. 20). This understanding differentiates critical posthumanism from other theoretical perspectives such as transhumanism that aims to enhance and augment the human form, achieve a superior form to it in ever-progress, or anti-humanism that acknowledges the death of man (Ferrando, 2013).

For Stefan Herbrechter (2013), the word critical has a double objective in the posthuman philosophy:

> it combines, on the one hand, openness to the radical nature of technocultural change, and, on the other hand, it emphasizes a certain continuity with traditions of thought that have critically engaged with humanism, and which, in part, have evolved out of the humanist tradition itself. The task is, therefore, to re-evaluate established forms of antihumanist critique, to adapt them to the current, changed conditions, and, where possible, to radicalize them. (p. 3)

Herbrechter's theorization constitutes, on the one hand, a positive viewpoint for evaluating Höch's artistic practices that use technology as a way of creation in terms of being open to it in the fourth chapter. On the other hand, it avails to re-evaluate the established structures of humanism in Max Ernst's works of art in terms of criticizing the universal human body formations. Herbrechter calls attention to critical posthumanism's counter-argument on the idea of essential humanity, in terms of universal human nature that stands outside socio-historical changes (p. 8). He notes that "The "essence" or true being of the human is in fact its "absence" [*Ab-wesen-heit*]" (Herbrechter, 2013, p. 8). The visualization of the absence adds specific value to Max Ernst's collage *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* in Chapter 3 for discussing the absence of the fully constructed human body. Critical posthumanism's argumentation towards the essentialist practices of humanism also echoes Deleuze-Guattarian rhizomatic philosophy. It is significant to discuss the anti-essentialist practices in the second chapter regarding socio-economic extensions of the Weimar's crises in the context of Heinrich Hoerle's paintings.

In conclusion, critical posthumanism occurs as a non-dualistic, non-hierarchical, as well as inclusive philosophy that affirms a radically relational ontology. Its comprehensiveness brings about a broader way of looking into socio-historical relationalities of the human and machine. The next two sections look in more detail at Braidotti's radically relational ontology that finds its roots in Deleuze-Guattarian

philosophy and Haraway's conceptualization of cyborgs, which emerge as two different but interrelated strands of critical posthumanism.

2.4.1 Braidotti's Neo-Spinozist Monistic Ontology as a Means of Relational Embodiment

Rosi Braidotti, as one of the most crucial posthuman scholars, develops her theory based on Deleuze-Guattarian philosophy. Her main arguments of critical posthumanism flourish around the debates on postmodernism, post-colonialism, globalization, and gender inequality in the following years of the 1980s in Europe. Her tendency toward continental philosophy shapes her critical posthumanism multi-disciplinarily. Regarding her continental tendency, her theorization directs this thesis to question some philosophical, sociological, and political notions in the artworks that this thesis evaluates as a series of bodily change. Especially the notion of relationality in Braidotti's theory is crucial in scrutinizing the bodies in question regarding her neo-Spinozist monistic ontology.

Braidotti (2016) aims to rethink the human status, its subjectivity, as well as ethics, norms, and values that societies have been creating (p. 13). She notes that "The term "posthuman" covers at present a vast array of diverse positions and different institutional processes, which often defend diametrically opposed political agendas" (Braidotti, 2016, p. 16). Her political interest with regards to the philosophical status of the human diversifies this thesis's arguments in the fifth chapter to explore Otto Dix's and George Grosz's works of art. Critical posthumanism's political and philosophical characteristics embody the notion of subjectivity as well as its forms through multiple practices in different socio-economic domains (Braidotti, 2016, p.

14). In this way, the multiplicity of socio-economic, political, and historical domains grounded in Weimar aesthetics gains importance.

Braidotti's inclusive theorization allows this thesis to reground Weimar aesthetics via a non-universal and non-dualistic lens. She embarks on a critical approach toward humanism and Enlightenment in terms of their Western-based universalization. She states that "Humanism historically developed into a civilizational model, which shaped a certain idea of Europe as coinciding with the universalizing powers of self-reflexive reason" (Braidotti, 2013, p. 13). Braidotti further stresses that "Central to this (Eurocentric paradigm) universalistic posture and its binary logic is the notion of "difference" as pejoration" (p. 15). The inclusion of war cripples, prostitutes, primitives, and the mads is visualized as a critique of the civilized people in Europe, but most importantly in the Weimar aesthetics. This exclusionary aspect of the civilized model of humanity help form the critical reading of Max Ernst's collage *The Young Chimaera* in Chapter 3.

Braidotti points out humanism's main arguments on subjectivity and the otherness as opposite terms. Subjectivity, in the humanist tradition, is equal to universal rationality and ethics. In comparison, the otherness is defined as the harmful extent of humanism. The otherness comes forward in her theorization as the embodiments of "the sexualized, racialized, and naturalized others, who are reduced to the less than human status of disposable bodies" (Braidotti, 2013, p. 15). As the ensuing chapters of this thesis collaboratively demonstrate, Hausmann and Grosz criticize mechanized others, Höch requestions sexualized others, Hoerle and Ernst visualize racialized others, and Dix scrutinizes politicized others. Braidotti (2018) stresses that "… the posthuman knowing subject has to be understood as relational, embodied and

embedded, affective and accountable entity and not only as a transcendental consciousness" (p. 1). The later chapters show how relational, embodied, and embedded co-existences of human-machine gain multiple forms in artistic practices. In the sense of subject formation, she claims that "as a figuration, the posthuman is both situated and partial – it does not define the new human condition but offers a spectrum through which we can capture the complexity of ongoing processes of subject formation" (Braidotti, 2018, p. 6). Chapter 4 offers us a new spectrum to correlate posthuman condition in Raoul Hausmann's sculpture *Spirit of Our Time: Mechanical Head* as the creation of the new man and in Hannah Höch's assembalge *The Beautiful Girl* as the new woman regarding complexities, multiplicities, as well as processual subject formation.

Another crucial point of Braidotti's theory is related to monism. Her monistic ontology relocates pluralities of entities as posthuman nomadic subjects through a Deleuze-Guattarian, neo-Spinozist, feminist as well as postcolonial theories (Braidotti, 2016, p. 24). Significantly she remarks that:

> My monistic philosophy of becomings rests on the idea that matter, including the specific slice of the matter that is the human embodiment, is intelligent and self-organizing. This means that matter is not dialectically opposed to culture, nor technological mediation, but continuous with them. This produces a different scheme of emancipation and a non-dialectical politics of human liberation. (Braidotti, 2013, p. 35)

The relationality between becomings provides us both with the hybridity of entities and the monism of these. Her neo-Spinozist monism also bears on the critique of Cartesian duality, which is one of the crux aspects of Descartes's philosophy. She points out that "Given the loss of the naturalist paradigm and of Cartesian certainty about the dichotomy mind/body, one can no longer take for granted what the body is.

The absence of certainty generates a multiplicity of different discourses about it" (Braidotti, 1994, p. 60). Therefore, she elaborates the notion of the body in the process of becoming "multiple bodies" (Braidotti, 1994, p. 60). Her non-Cartesian philosophy puts a different complexion on the artworks of Max Ernst and Heinrich Hoerle in Chapter 3 in the matter of sharpening dichotomies in transfiguring bodies.

Unlike Cartesian dualism, she defends a Spinozist philosophy on the matter as one which is "driven by the desire for self-expression and ontologically free" (Braidotti, 2013, p. 56). Notably, her monistic angle furthers the arguments on the body fragmentation in Höch's collages from a liberating angle towards the subject. "The monistic unity of the subject is also posited in terms of time. A subject is a genealogical entity, possessing his or her own counter-memory, which in turn is an expression of degrees of affectivity and interconnectedness" (Braidotti, 2006, p. 151). Given this statement, it is vital to delve into the process of bodily mutation in Ernst's paintings as expressions of genealogical entities with their non-linear time constructions.

With this thesis's considerations on the bodily merging with the machine, Braidotti theorizes technologically bio-mediated other's transformation as becoming-machine (Braidotti, 2013, p. 91). She argues that "Contemporary machines are no metaphors, but they are engines or devices that both capture and process forces and energies, facilitating interrelations, multiple connections, and assemblages. They stand for radical relationality and delight as well as productivity" (Braidotti, 2013, p. 92). While her conceptualization provides a beneficial understanding of the contemporary machine, it also helps me evaluate the man-machine mergence in the specified early 20th century artworks, particularly in Hoerle's depictions of industrialization.

Becoming-machine also “indicates and actualizes the relational powers of a subject that is no longer cast in a dualistic frame, but bears a privileged bond with multiple others and merges with one’s technologically mediated planetary environment” (Braidotti, 2013, p. 92). This process creates new modes of subjectivity with its interior and exterior layers (Braidotti, 2013, p. 92). Correspondingly, the multi-layered subjects’ visualizations gain embodiment with their philosophical expressions in Ernst’s and Hoerle’s surrealist practices.

It is also essential to cite Braidotti’s opinion of history and creativity. She states that “creativity -the imagination- constantly reconnects to the virtual totality of a block of past experiences and affects, which get recomposed as action in the present, thereby realizing their unfulfilled potential” (Braidotti, 2018, p. 7). The relationship between creativity, past experiences, history, and culture directs this thesis to have a critical and cultural approach to envision the Weimar aesthetic as an unfulfilled potential. Braidotti’s conceptualization of critical posthumanism as a multi-layered predicament offers neo-materialist cartography that stresses the process of becoming as mentioned above, in terms of creativity. Concerning aforesaid artists’ critiques on industrialism and modernism’s alienating affects, it is essential to point out Braidotti’s argument: “Modernism located the issue of artistic practice at the core of industrialized modernity. Both the technological object and the artefact are manufactured and hence pertain to the realm of the unnatural” (Braidotti, 2013, p. 107). In particular, Chapter 3 demonstrates how the artworks of Ernst and Hoerle illuminate the mechanically hybridized bodies in the unnaturalistic realm of human unconsciousness. In like manner, the following chapters analyze this aspect of modernism and industrialism as well as their impacts on the human embodiment in the early 20th century artworks.

Consequently, Braidotti's critical posthumanism adds new angles to explore the non-identitarian processes of change in the later chapters with her liberating politics towards the subject. Her neo-Spinozist monistic ontology supports her political stance with genealogical and non-Cartesian angles for the posthuman subject. In terms of the process of bodily transformation, Haraway's concept of the cyborg reinforces Braidotti's philosophical and political lenses with this notion's hybrid entity. Thus, the next chapter evaluates Haraway's theory of the cyborg regarding the ontological breakdowns between the human and the nonhuman.

2.4.2 Conceptualization of The Cyborg in Haraway

The critical reading of Weimar aesthetics involves a cyborgian approach as well. As one of the most influential intellectuals in posthuman studies, Donna Haraway develops the concept of the cyborg that is one of the crux concepts to look into the hybrid human bodies in the aforementioned artists' demonstrations of bodily alteration. Haraway analyzes the shift in the late 20th century by opposing the Cartesian ontology's fixed boundaries between subject and object that are based upon causalities. The major shift occurs in Western humanism that is the "figure of a broken and suffering humanity, signifying -in ambiguity, contradiction, stolen symbolism, and unending chains of noninnocent translation- a possible hope" (Haraway, 2004, p. 48). In that manner, Haraway aims to scrutinize "modernist, postmodernist, and amodernist ways of constructing "the human" after World War II" (Haraway, 2004, p. 48). She embarks on a radical nominalist[2] philosophy to deconstruct humanity into a non-generic concept (Haraway, 2004, p. 49). Her critical

[2] Nominalism denied the real being of universals on the ground that the use of a general word (*e.g.*, "humanity") does not imply the existence of a general thing named by it. Retrieved from: https://www.britannica.com/topic/nominalism

perspective goes along with the historical standpoint of this thesis to grasp the contradictions of the Enlightenment in the forenamed artists' works.

Haraway's theory of cyborg consists of a crucial breakdown between organism-machine. This breakage refers to the hybrid human in terms of not having a pure human body because of technological developments, medicine, organ transplantations. Haraway (2004) analyzes this leaky distinction as follows:

> Pre-cybernetic machines could be haunted; there was always the specter of the ghost in the machine. This dualism structured the dialogue between materialism and idealism that was settled by a dialectical progeny, called spirit or history, according to taste. But basically machines were not self-moving, self-designing, autonomous. They could not achieve man's dream, only mock it. They were not man, an author to himself, but only a caricature of that masculinist reproductive dream. (p. 10)

While materialism and idealism respectively refer to the autonomy of the machine and the spirit of history, Haraway's theorization contributes to the third chapter's focus on the mergence of materialism and idealism in a surreal style. Furthermore, Haraway underscores the vague distinctions between "natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines" (Haraway, 2004, p. 11) due to the emergence of late twentieth-century machines. While the visualization of the leaky distinction between these identified entities takes place in the late twentieth-century machines, it also finds embodiment in the works of the signified artists in the 1920s. The subsequent chapters collectively show how the breakdown between man-machine in Haraway's conceptualization of the cyborg is fundamental in conceiving human-technology encounters in the works of the signified artists in the 1920s such as sculpture, painting, and collage.

Haraway describes the cyborg as “a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction” (Haraway, 2016, p. 5). The cyborg’s social feature includes the liberation that “rests on the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility” (Haraway, 2004, pp. 7-8). The cyborg’s liberating side is helpful to emancipate the human bodies from their united definition in a similar vein with Braidotti’s emphasis on the liberating characteristic of critical posthumanism. Haraway’s notion of the cyborg helps explore Max Ernst’s artworks in the third chapter as liberations of consciousness and oppression. Haraway declares the cyborg as “a fiction mapping our social and bodily reality and as an imaginative resource suggesting some very fruitful couplings” (Haraway, 2004, p. 8). The cyborg’s imaginative side makes it possible to criticize indications of bodily realities with the social in Dix’s *The Skat Players* and Grosz’s *Republican Automatons* concerning socio-political mappings in Chapter 5. For Haraway, one of the concerns in the cyborg world is the relationships that form “wholes from parts, including those of polarity and hierarchical domination” (Haraway, 2004, p. 9). The criticism on the unified notions of polarizing powers carries a significant function to explore the artworks in Chapter 5 with regards to their destruction towards fragmented parts in the transforming cyborg bodies. Haraway’s (2004) conceptualization of the cyborg thus criticizes the idea of an original unity in the Western sense (p. 9) as an issue that constructs the crux of this thesis.

Mentioning Haraway’s perspectives on history, ontology, and their relation to the cyborg is noteworthy. Her historical-critical analyses involve the figuration of the body in terms of the crisis of historical narratives. She notes that:

> Historical narratives are in crisis now, across the political spectrum, around the world. These are the moments when something powerful -and dangerous- is happening. Figuration is about resetting the stage for possible pasts and futures. Figuration is the mode of theory when the more "normal" rhetorics of systematic critical analysis seem only to repeat and sustain our entrapment in the established disorders' stories. Humanity is a modernist figure; and this humanity has a generic face, a universal shape. Humanity's face has been the face of man. (Haraway, 2004, p. 47)

Her critique on the historical narratives broadens this thesis's search to visualize the cyborgian figures regarding a cyclical understanding of history. Haraway's figuration of the cyborg deepens the meaning of possible pasts and futures in practicing a critical philosophy towards this thesis's artworks. Mainly, Chapter 3 engages with Max Ernst's artistic practices as the possibilities for experiencing the multiple dimensions of historical understanding with spectator's encounters. Therefore, Haraway's theorization of historical narratives establishes a ground for questioning humanism's universal shapes in the process of bodily mutation.

To practice historicity and its relationship with the body, it is essential to evaluate Haraway's theorization of the body at a historical juncture. She develops the term of the material-semiotic actor to point out the object of knowledge "as an active part of the apparatus of bodily production" (Haraway, 2004, p. 67) by rejecting the objective recognition of the biological body at a particular historical juncture (Haraway, 2004, p. 67). Her conceptualization of the body contains multiplicities of history rather than reductionist definitions of it. In that sense, Haraway's material-semiotic actor does not have a pre-existence or pre-determined ideology; instead, this concept holds interactions between human and nonhuman (Haraway, 2004, p. 68). While the constant reciprocity among entities supports the Deleuze-Guattarian philosophy, it also provides a theoretical perspective while examining Hannah Höch's collages that involve fractured human bodies in terms of material-semiotic relationalities in the

fourth chapter. The body as a place for discursive practices in Haraway's theory becomes crucial for probing non-subjective practices and their politization in the fragmenting human body in Chapter 5.

Eventually, Haraway's arguments on posthumanism draw a clear definition of the cyborg and underlie the notion of the body as a discursive place with its ahistorical structure. In her understanding, it is significant to break down boundaries among social relations, hierarchical dominations, and polarities. This aspect nourishes the later chapters' discussions on the philosophical, aesthetic, and political reflections of the polarizing feature of the *Volkskörper*. This thesis affirms a diffracted approach to contextualize Weimar cyborg concerning Haraway's relational methodology for examining the artworks in question in the scope of the construction of time, history, and creative structuring via cyborg bodies.

2.5 Conclusion

Overall, this chapter aims to give the theoretical framework of the philosophy of becoming, the critique of humanism, the Enlightenment, and critical posthumanism. It provides a relational process-oriented ontology to correlate the following chapters' discussions on the process of bodily alteration. This chapter scrutinizes the philosophy of becoming with its various concepts, including the rhizome, molar and molecular lines, the assemblage theory, and bodies without organs. Following the Deleuze-Guattarian notion of becoming, this chapter discusses humanism regarding the Enlightenment and its inner strains to provide a theoretical background for critical posthumanism that mainly criticizes liberal humanism. In terms of critical posthumanism, Rosi Braidotti's relational ontology and Donna Haraway's concept of the cyborg are examined regarding the philosophical, aesthetic, and political displays

of bodily transformation in the ensuing chapters. The next chapter delves into Max Ernst's and Heinrich Hoerle's artworks as extensions of the notion of becoming in surreal hybridity.

CHAPTER III

SURREAL HYBRIDITY OF TRANSFORMING BODIES

3.1 Introduction

This chapter discusses Max Ernst's and Heinrich Hoerle's artworks concerning idealism, materialism, and industrialism via these artists' surrealist practices that transform the human body. These artists provide a critical approach similar to the other artists discussed in this thesis, but they differentiate themselves by relating the human-machine juncture with surrealist practices. Ernst and Hoerle use color structure and depiction of the body as tools to emphasize Weimar's mental life as well as to express people's daily life experiences of modernity and surrealist visualization thereof.

Braidotti's radically relational embodiment, Deleuze and Guattari's concept of becoming, and Haraway's conceptualization of cyborg help express Ernst's and Hoerle's artworks from a more relational and fluid ontological perspective. Their artworks, especially Ernst's works, unite material conditions of life, society, cultural dimensions of reality with dreams, memory, and unconscious and they criticize the dualities between matter and mind. Consequently, this chapter helps comprehend the philosophy of becoming from a critical posthumanist perspective by merging philosophy with politics, albeit to a lesser degree than the following chapters.

3.2 Surrealist Perspective

This thesis mainly considers surrealism as an art movement that emerges throughout the early 20th century in Europe (Hopkins, 2004, p. 1). According to Andre Breton (1924), surrealism is a heterogeneous art movement that includes artistic and literary realms that transform and subvert philosophy, politics, and reasoning. Similarly, Ernst and Hoerle transform the philosophical, socio-political, and cultural representation of the human body as a way of surrealist aesthetic revolution that seeks to integrate art and life with specific political goals (Spiteri, 2015, p. 81). The transfiguration of everyday life via the visualization of mechanically merged human bodies' deformations constructs the aesthetic revolution for Ernst and Hoerle, respectively, in abstracting and laboring the bodies. In that manner, Ernst's and Hoerle's praxes can be analyzed from the process of deconstruction of the molar identities in the industrialized, fragmented, and alienated German modernity. Therefore, the surrealist angle helps examine Ernst's and Hoerle's artistic revolutions in terms of the processes of bodily metamorphoses.

Andre Breton (1924) theorizes surrealism as a transformative and destructive art movement with three main stages: the first stage stresses the inner-life, the second focuses on political action and materialism, the third stage occurs as the phase of reasoning. The inter-relational facet of these phases overlaps with the process of bodily change in Ernst's and Hoerle's artworks respectively in terms of a radical relational ontology between idealism and materialism, social and individual. Breton describes surrealism with its philosophical reflection. First, he describes surrealism as follows:

> SURREALISM, *n.* Psychic automatism in its pure state, by which one proposes to express-verbally, by means of the written word, or in any other manner-the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. (Breton, 1924, p. 26)

The exemption of expression from reason, aesthetic and moral concern is useful to sharpen critical posthumanism's main concerns about the Enlightenment in terms of the boundary reasoning process from mind to the body. The aesthetic practices in the following art pieces destroy the traditional art forms by freeing them from the unities of time, place, and action. Breton's second definition of surrealism carries a philosophical viewpoint:

> ENCYCLOPEDIA. *Philosophy*. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life. (Breton, 1924, p. 26)

Surrealism's philosophical definition is pivotal to correlate the *Volkskörper*, its nationalistic bio-politics, with the non-hierarchical philosophy of critical posthumanism and the principle of becoming. The figuration of the neglected and degenerated human bodies (i.e., mad, primitive, prostitute, and cripple) in Ernst's and Hoerle's artworks destroy the approved forms of the pure human body and create new hybrid forms as philosophical concerns.

Within surrealim's impact on the human body, Walter Benjamin (1989) conceptualizes the human body as a social and collective entity that harbors interior and exterior conflicts in itself. Unlike the conservative politics of the *Volkskörper*, Benjamin's critical theory places the social body as an element of creative space. He argues that:

> The collective is a body, too. Moreover, the physis organized for it in technology can only be produced in that image sphere to which profane

> illumination initiates us through all its political and factual reality. Only when in technology body and image so interpenetrate that all revolutionary tension becomes bodily collective innervation, and all the bodily innervations of the collective become revolutionary discharge, has reality transcended itself to the extent demanded by the *Communist Manifesto*. For the moment, only the Surrealists have understood its present commands. They exchange, to a man, the play of human features for the face of an alarm clock that in each minute rings for sixty seconds. (Benjamin, 1989, p. 184)

Ernst and Hoerle, as in Benjamin's explanation, enter into the sphere of the bodily expressions of philosophical and socio-political reality in their art objects. Their surrealist creative forces conjunct the unconsciousness with the consciousness in the individual and collective bodies' provocations. These artists tend to illuminate the socio-political reality in the consciousness's outer realms and transform it into the unconsciousness's interior realm as dreams and memory. Their surrealist praxes characterize a hybrid body in terms of the conjuncture of human and machine, considering the hybrid as a place for resistance.

The surrealists' political stance, in addition to their aesthetic revolutions, includes an anarchic way of presenting hierarchies between real-unreal and hierarchies' hegemonic superiority over art forms, social classes, and materialism (Spiteri, 2015). Notably, in Ernst's and Hoerle's artworks, the interface between human-machine breaks down the ontological binaries between them as a response to materialism. Their surrealist approach also criticizes the superiority of idealism over materialism in a rhizomatic structure in their artworks. Nevertheless, the difference between Ernst's and Hoerle's representation of the mutating human body derives from their different perspectives to philosophize Weimar's crises. While Ernst pays more attention to philosophical questioning, Hoerle puts politics into his focus.

Mainly, the surrealist movement plays a significant role in awakening a critical ethos towards body construction, philosophy, and politics in visual art. In terms of the complex variations of the hybrid and transforming human bodies, Ernst and Hoerle reform the territory of everyday life with the amalgamation of consciousness and unconsciousness. This chapter assesses the molecular structures of the transfiguring human bodies in Ernst's artworks with their philosophical embodiment and Hoerle's paintings with the industry-based criticism.

3.3 Max Ernst's Surreal Embodiments of Hybrid Co-Existences

Max Ernst is an integral artist in this thesis to justify critical posthumanism's philosophy and put forward a radically relational and process-oriented ontology through his visual practices. This chapter illuminates his creative forces through the perspective of critical posthumanism and illustrates the process of bodily transformation in his early artworks. According to Lucy R. Lippard (1973), Ernst's early Dada collages (1919-21) demonstrate anarchy with direct dislocation (p. 13). This process of a dislocation includes the abstraction and deconstruction of the human body in his artworks. Thus, the non-causality towards the human body's relationality with the machine strengthens the following paintings' rhizomatic structure.

Primarily, Max Ernst's connection to surrealism is significant to comprehend his artworks. Like other surrealists, he embarks on surrealism's inner-life and embodies it through his philosophical and psychological tendencies. However, he differentiates his art practices from the other surrealists in terms of the method of automatism. According to Ian Turpin (1993), Ernst refuses surrealism's automatic activity, and he practiced his art "as the *process* whereby both dreams and automatism are

investigated, as well as the visible result of such investigations" (p. 5). His process-oriented methodology reminds the principle of becoming as a temporal ontology and its potentia as the "affirmative and transformative visions of the subject" (Braidotti, 2018, p. 4). Ernst's processual creativity affirms the transformative forces on the hybrid body construction by abstracting and reversing Weimar's neo-Kantian philosophy as discussed in the first chapter. In this processual visualization, Ernst created his drawings in the name of natural history "in which he obtained various textures by rubbing objects and surfaces on sheets of paper and then arranged the latter in suggestive sequences" (Hunter & Jacobus, 1985, p. 181). Ernst's technique as *frottage*, which comes from the French verb *frotter*, means to rub, similar to the automatic writing in surreal literature and poetry (Hunter & Jacobus, 1985, p. 181). The *frottage*, similar to the Deleuze-Guattarian cartography and Haraway's diffraction, reveals Weimar's socio-political, philosophical, and aesthetic dynamics in altering human bodies.

Max Ernst's critical and artistic attempts to unite binaries are pivotal for a critical posthumanist reading. Turpin states that "His attempts to reconcile reason and intuition, intellect and inspiration, through the act of painting, forced him to focus his critical attention on his art in a way not attempted by any other Dada or surrealist artist" (p. 5). As in Braidotti's and Haraway's multi-faceted emphasis on relationality, Ernst creates his works of art by surrounding them with multiplicities of color, line, shape, space, and time. Through their utilization, Ernst goes beyond associating art with reason, taste, and morality (Turpin, 1993, p. 11). Furthermore, Ernst values the spectator's participation in the experience of art that reinforces the Deleuze-Guattarian rhizomatic philosophy in the sense of a non-hierarchical relationship between the artist and the audience. With regards to the reciprocal

relationship between the artist and the spectator, Clive Bell (1987) develops the theory of *significant form* that mainly arises from the synthesis of lines and colors that combine in a particular way awaken an aesthetic emotion in spectators (Bell, 1987, p. 68). Ernst's awareness of the viewer's perception intensifies his concerns on making art and revealing the hybridity through human-nonhuman, real-unreal, reason-intuition, and so forth.

Ernst also represents the unconscious through hallucinations and automatic creation, and he develops methodologies applying Freud's terminology. His main aim was to provoke spectator's responses to the work of art. In this sense, his participatory concern prospers the artistic process and its reflection on the spectator. This mutual relationship between experiences contributes to creating a new expression that bifurcates from the liminal realm. In this liminal realm, non-hierarchy and non-teleological perspectives are essential to contribute to rhizomatic relations among the artist, audience and the artwork.

One of the most critical parts of the creation for Ernst derives from the process of experiencing. As in surrealism, the focus on experience includes the mergence of unconscious' with the conscious in a constant processual way. According to Lippard:

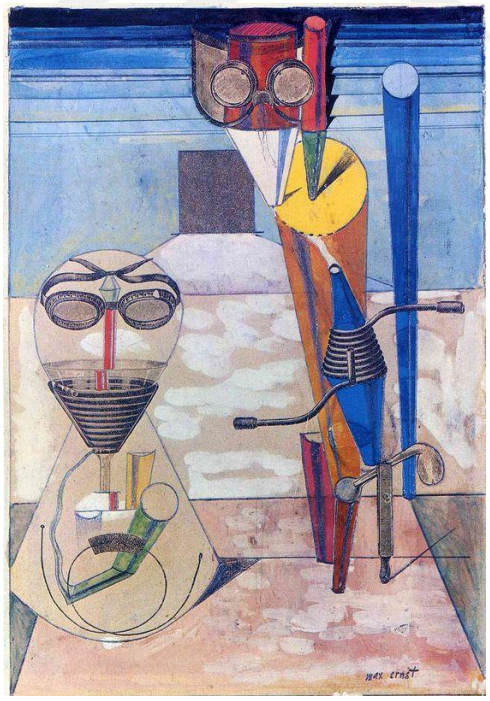
> Ernst's experimental intuition, then, supported by the kind of analytical mind more often occupied with reason than with unreason, has allowed him more scope than most artists of his generation, and it is this innate dialectic (schizophrenia) which has led him to make the visual/verbal, conscious/unconscious pun his territory. (p. 13)

Without a doubt, Ernst' experimental intuition reveals modernism's fragmentary impacts on the mental life as examined in Simmel's theorization in Chapter 1, considering the ambiguous interpretation of the human body in the artworks below. The visualization of the mental in Ernst's paintings refers to the experimental

viewpoint of bodily affect that is “a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act” (Massumi, 2005, p. xvi). The transforming bodies in Ernst’s artworks experience becoming-machine in a differentiated way of acting from the period’s conservative politics. Hence, Ernst’s hybrid bodies are in constant movement to affect bodily interaction among humans and machines to respond to the *Volkskörper*’s unified and fixed politics over the German body.

Figure 5

Max Ernst, *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)*, 1919-1920, collage, gouache, India ink, pencil and paint on print, mounted on paperboard, Collection Michael and Judy Steinhardt, New York.



The ambiguous figures in Ernst’s collage visualize the ontology of machine as an intermezzo, which is “The only way to get outside the dualisms” (Deleuze &

Guattari, 2005, p. 277) embodying in-betweenness. What Ernst does in Figure 5 is to create the intermezzo existence in an embodiment of the surreal aesthetic via mutating human body form that is combined with the technical elements. Ernst's visualization of the ontological in-betweenness creates a new domain for the intermezzo bodies in *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* to experience alternative possibilities. According to Turpin, Ernst "regarded collage initially as a method of exploring the possibilities of representation outside the limitations of Cubist formalism" (p. 7). His departure from the existing formalist art forms diversifies his creative forces. In Figure 5, the essence of technology diverges from the bodiless figures that involve the experience of mechanization and industrialization in the Weimar Republic. The process of thinking, unlike Cartesian duality, supersedes the hegemony of mind over the body by abstracting the body itself and giving a hybrid form to it. Hence, Ernst's surreal figures merge into a monistic creation deriving from the machine's effects on the human body as both individual and social in contrast to the *Volkskörper*'s hegemonic politics on the individual body. Rather, the ambiguity in this collage resonates with the liberation of the individual body from hegemonic forces of the *Volkskörper*.

Figure 5 celebrates the hybrid human body's recreation and questions the body's deforming forms in which "The body is the Figure, not the structure" (Deleuze, 2003, p. 20) unlike conservative politics' unifying structures. This deformation has differences from Hoerle's or other artists' artworks in this thesis. Because Ernst was interested in different philosophies' relationality such as idealism and materialism; his artworks provide us more abstract forms of the human body. This abstraction grounds a non-teleological and non-linear way of analyzing the body in *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)*. Becoming-machine in

Figure 5 covers the human body without its fully formed representation wherein the *Volkskörper* build its hegemony. Unlike the static and teleological concept of the *Volkskörper*, Ernst elaborates the notion of the body with its relation to time, consciousness, unconsciousness, and the machine in a fluid expression of the bodily interaction in which different technical components interact with each other composing an intermezzo entity. The machinic visualization of posthuman bodies that amalgamate with machines become bodies without organs in which both machine and humans lose their unique forms. For Deleuze and Guattari (2005) "The BwO is what remains when you take everything away. What you take away is precisely the phantasy, and signifiances and subjectifications as a whole" (p. 151). What Ernst takes away in Figure 5 is the *Volkskörper*'s phantasy of a unified German body that signifies the "national and racial belonging" (Heynen, 2015, p. 4). This process of becoming deconstruct the hegemonic body politics in the Weimar Republic and construct liminal bodies that embody individuals' hybrid bodies in a blending with technical tools. Unlike the nationalist integration of the social and individual body in the sense of the *Volkskörper*, the vague forms in Figure 5 fragment and aestheticize the individual human body as an area for social struggles in which reactionary responses to the body politics take place.

In terms of Haraway's conceptualization of the cyborg, the ontological leakage between human and machine appears to evaluate *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)*. Western-based humanism and its criticism are taken into consideration by Haraway. She states that "the cyborg skips the step of original unity, of identification with nature in the Western sense" (Haraway, 2004, p. 9). In Figure 5, Ernst similarly takes a step further from a Western-based unity and identifies the human body with its fluid structure by exploring unconsciousness as a

machine-like entity. Like other realms in human life, this mechanization process of psychology, such as production systems, communication systems, or even public campaigns on the human body's productivity, maintains the ideology of Western-based civilization, progress, productivity, and goal-oriented philosophy in the Weimar Republic.

How does Ernst construct the ontology of becoming-machine, and how does he destroy the reality? From this viewpoint, Ernst illustrates the body as an abstract machine that "constructs a real that is yet to come, a new type of reality" (Deleuze & Guattari, 2005, p. 142). This new reality detaches itself from the dominant power struggles on the body and creates a new hybrid reality of a technologically merged body. That abstract machine also breaks down the idealism's molar structures, such as fixed time and being, and idealism's polarizing philosophy with the Cartesian dualism on the mind and body. Following Haraway's conceptualization of cyborgs, the leaky distinction between organism and machine arises from the critics of idealism and materialism. Haraway argues that "This dualism structured the dialogue between materialism and idealism that was settled by a dialectical progeny, called spirit or history, according to taste" (Haraway, 2004, p. 10). As in the surrealist movement's first stage, the destruction of this duality combines idealism with materialism and directs Ernst to aestheticize the historicity (*Geschichtlichkeit*) that arises from the fundamental structure of temporality (Callinicos, 2007, p. 222). In Figure 5, Ernst visualizes the period's body politics in a surreal way that composes the human body with its unreal and mechanical illustration in terms of temporal ontology. Thus, Ernst's indeterminate forms in *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* temporalize the status of the human body, rejecting the pre-given forms.

Regarding Ernst's artworks with process-oriented philosophy, Herbert Marcuse (1989) states that "the most fundamental experience is no longer concrete experience, overall social practice, but rather the administrative practice organized by technology" (p. 121). He also asserts that this happening gives rise to transforming the natural world into a technological world (Marcuse, 1989, p. 121) where the traditional ontology is annulled. Regarding Marcuse's interpretation of the ontology of technology, the Cartesian dualism manifests itself as the new monism that covers two substances as *res cogitans* (a thinking entity) and *res extensa* (an extended entity or body) (Marcuse, 1989, p. 121). This monism that is absent from the substance created the one-dimensional man in a transcendental way. However, this transcendentality is not championed as a surrealist depiction of real and unreal. This thesis tends to evaluate this one-dimensionality as the superiority of reason over the body and not the rhizomatic and non-hierarchic way of becoming. Thus, in Ernst's artworks, technical forms of hybridization create surreal substances.

According to Bell, the absence of representation, the absence of technical swagger, and the absence of sublimely the impressive form creates the significant form in primitive art, but in Ernst's artworks, these abstractions' combination creates the surreal visualization of hybridization. This hybridization of humans and simple machines' separate parts is absent from the pure representation of anthropocentric worldview, the transhumanist perspective aiming for constant progress, or technologically deterministic ideology. The absence of representation allows Ernst to exceed "the representative threshold of the majoritarian standard" (Deleuze & Guattari, 2005, p. 106) on the human body. The absence of technical unity, on the other hand, is constructive in Ernst's artworks since he applies diverse media in his artworks such as paper, photographs, magazine commercials, etc. The sublime

impressive form of his hybrid creatures follows Bell's conceptualization of the significant form. Ernst's significant form arises from the amalgamation of the absences of representation, technical unity, time, and space. Thus, their combination creates an aesthetic emotion that raises philosophical questions on the human body and its mergence with the machines' separated parts, such as their wires and sheet metals. Thus, Ernst dismantles the traditional forms of unities, including time and space in his work of arts.

Figure 6

Max Ernst, *The Young Chimaera*, 1920, gouache and collage, 25.5 x 8.5 cm, private collection, Paris.

Similar to Callinicos's classification of the Enlightenment's inner strains, the unequal reflections of this philosophy can be analyzed in Ernst's artworks, especially in *The Young Chimaera*. His First World War experiences and observations in mental

hospitals direct Ernst to pay more close attention to mentally ill persons' and children's everyday life practices. Mentally ill people, children and primitive cultures are the main entities for his creation. His interests in the primitive cultures' artworks like masks, body performances as rituals, and paintings are also constructive figures in his aesthetic to build avant-garde characteristics. In that manner, Figure 6 essentially enframes[3] becoming-child through becoming-machine with the cultivation of narratives aiming for a new body form. That body form can be related to the Heideggerian notion of technology as a way of revealing (Heidegger, 1977, p. 12). This revelation includes the contradictions of humanism and the Enlightenment, as mentioned in Chapter 2, concerning the essence of ontologically hybrid bodies.

Deleuze and Guattari (2005) asserts that "Spinozism is the becoming-child of the philosopher. We call the longitude of a body the particle aggregates belonging to that body in a given relation; these aggregates are part of each other depending on the composition of the relation that defines the individuated assemblage of the body" (p. 256). While the grand narratives on the body situates it as an extension of the mind aiming for productivity, its anti-narration in Figure 6 requires the memory's requestioning. Deleuze and Guattari (2005) conceptualize becoming as an anti-memory that refuses the integration into a majoritarian structure based on molar systems and their grand narrations. They state that:

> "a" molecular child is produced. . . "a" child coexists with us, in a zone of proximity or a block of becoming, on a line of deterritorialization that carries us both off—as opposed to the child we once were, whom we remember or phantasize, the molar child whose future is the adult. (Deleuze & Guattari, 2005, p. 294)

[3]"Enraming is a revealing. It manifests first of all the withdrawnness of Being. It estranges man from Being. Yet it remains a revealing" (Lovitt, 1977, p. xxxv).

Becoming-child occurs as a molecular narrative that deterritorializes the child from its molar status as unconscious, excluded from the reasoning process, and intuitive. In *The Young Chimaera*, the reasoning process of the child happens through the machine. The machine itself transposes reason to the child as the accumulated knowledge of grand narratives on humanism that also contains Germany's nationalistic ideologies. As mentioned in Chapter 1, primordialist nationalism of Germany is challenged by modernism with its fragmentary results that produce "a loss of a sense of totality" (Heynen, 2015, p. 106). In that sense, the individual can serve the social body as the embodiment of an a-historical ideology that helps right-wing strengthen its hegemony over individual bodies. Ernst's criticism of this molar politics reassesses unitarian ideologies in its destructive and fragmentary practices, which build his artistic creation.

Ernst's critical stance to the pure idealist or materialist philosophies finds an embodiment on the child's body in Figure 6. He correlates the child's intuitiveness with idealism and the machine's materialism as one of the socio-cultural entities in the Weimar period. As in Braidotti's (2011) conceptualization, becoming-machine in *The Young Chimaera* is related to her theorization of "technologically mediated body-other" (p. 59) that derives from the "relations of proximity, familiarity, and increased intimacy between the human and the technological universe" (p. 58). Considering her conceptualization, the technologically mediated body-other depicts the interface of materialism and the child's aesthetic experience as idealism in Figure 6. The unification of materialism and idealism attacks the "social constrains and received truths" (Spies, 1991, p. 56).

The mechanical passing from mind to body, on the other hand, surrounds the young's body with knowledge exchange. *The Young Chimaera*, as cartography for Weimar's multi-faceted crises, exchanges the objectifying discourses of humanism on reason and materiality with the unconsciousness and the creation of a subject-matter. This exchange involves the technological media as the non-human actor and the subject-matter as the co-operative notion between nature/technology, and present/past (Braidotti, 2018, p. 4). Precisely, the exchange amongst body, technology, past, and present constitutes this thesis's concerns on how Ernst creates the ontologically liminal bodies. As in *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)*, *The Young Chimaera*'s subject formation is abstracted by the artist as a provocation of Cartesian dualism. His technologically mediated bodies affirm the experience of learning with the co-operation of idealism and materialism.

Consequently, Ernst's artworks criticize Cartesian dualities' polarizing practices on the human body. His creation of new forms of subjectivity arises from the process of interchanging between idealism and materialism in the abstract human bodies. In the Deleuze-Guattarian sense, the new hybrid human body form is neither object nor subject; it is the liminal becoming of a cyborg with neither a beginning nor an end. It arises as a rhizome in the Weimar's liminality that also separates it from its traditional history. In Heideggerian terms, historicity (*Geschichtlichkeit*), which emerges from the notion of temporality, conceptualizes Ernst's artworks with the past and present.

3.4 The Hybrid Visualization of Industrialization in Heinrich Hoerle's Cyborgs

This section aims to evaluate Hoerle's lithographs *Perpetual Pain, Hallucinations*, and paintings *Monument to the Unknown Prostheses*, and *Three Invalids (Machine Men)* under the impact of industrial reproduction and its reflections on laborers' bodily practices. Hoerle is a vital figure to justify the philosophical and political reflections of Weimar's metamorphosing laborer bodies. He associates industrial production systems, significantly Taylorized systems, with the distorted human bodies. According to Dorothy Price (2019), from the 1920s onward, Hoerle was influenced by the "economic hardship and unemployment; urban alienation; family ties; prosthetic bodies; contested masculinity; and male-female relationships" (p. 756). These socio-cultural, economic, and political spheres of the Weimar period were full of inspiration for Hoerle to aestheticize, philosophize and politicize them in his artworks, forming the laboring and transforming bodies.

Braidotti's criticism on advanced capitalism and its impacts on the human-nonhuman relationships helps us understand how Hoerle visualizes the early stages of capitalism in the Weimar Republic. She states that:

> Because power, in my scheme of thought, is a multi-layered and dynamic entity, and because as embedded and embodied, relational and affective subjects, we are immanent to the very conditions we are trying to change, we need to make careful ethical distinction between different speeds of both knowledge production – with the predictable margins of institutional capitalization – and the construction of alternative knowing subject formations. (Braidotti, 2018, p. 12)

Regarding Braidotti's alternative knowing subject formation, the process of embodied transformation and the body's social status in the industrial society manifest the construction of alternative subjects in Hoerle's artworks. The multi-layered demonstration of the power structures refers to capitalism and its fragmenting effects on the laborer's bodies in accordance with capitalist modernism.

Heynen conceptualizes the notion of degeneration with capitalist modernity asserting that "Ideas of degeneration thus need to be understood as emerging not simply out of a generic modernity, but out of capitalist modernity" (p. 6). Hence, it is important to scrutinize *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* considering their alternative subject formations in the degenerating human bodies.

Braidotti's (2011) cartographical methodology further sheds new light on power relations in the construction of subjectivity. She states that cartography "fulfills the function of providing both exegetical tools and creative theoretical alternatives, so as to assess the impact of material and discursive conditions upon our embodied and embedded subjectivity" (Braidotti, 2011, p. 4). With regards to Braidotti's alternative methodology, Hoerle's artworks can be examined from the laborer's bodies as embodied and embedded subjectivities struggling in the industrial system. Braidotti (2011) also marks that "Situated locations draw a cartographic map of power relations and thus can also help identify possible sites and strategies of resistance" (p. 14). Accordingly, the cyborg bodies in *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* locate the mutating human body as a site for resistance to the destruction of industrialism. Therefore, Hoerle's subject matters comprise of the prosthetic bodies of workers that emerge from the crisis on the amputation. This amputation takes place as a result of the process of industrial reproduction and mechanization. The controversy between reproduction and amputation in terms of the opposite practice of production constructs Hoerle's main themes as the irony of dehumanized machine men (Price, 2019, p. 775). His criticism through surreal art also connects surrealism and its process-oriented philosophy with Braidotti's neo-Spinozist monistic ontology regarding human-nonhuman entanglement as the technological entity.

Furthermore, Haraway's theorization of the cyborg with the fluid difference between organism-machine can help us understand the laboring bodies' interface with the coupled machine as a socio-political, aesthetic, and philosophical issue. She argues that "Labor is the humanizing activity that makes man; labor is an ontological category permitting the knowledge of a subject, and so the knowledge of subjugation and alienation" (Haraway, 2004, p. 17). The laborers' bodies in *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* visualize the subject formation in a process-oriented approach. The alienated laborers in these paintings are the Weimar period's exilic subjects, and they are symbolic for the socio-political sphere in which they arise from. In terms of laborers' multi-layered bodies, it is worth noting Deleuze and Guattari's (2005) statement on labor considering the concept of BwO:

> The organism is not at all the body, the BwO; rather, it is a stratum on the BwO, in other words, a phenomenon of accumulation, coagulation, and sedimentation that, in order to extract useful labor from the BwO, imposes upon it forms, functions, bonds, dominant and hierarchized organizations, organized transcendences. (p. 159)

The visualization of the laborers' BwO in Figure 9 and Figure 10 express the dominant industrial power as an organized system that dominates the laborers' bodies with an accumulated knowledge of the progress as in *The Young Chimaera*. Hoerle's surrealist expression reverses the dominant concept of progress with the workers' prosthetic bodies coupled with prosthetic devices of the arm without hands that signify the controversy of the notion of progress in unequal circumstances. While the prosthetic devices aim at enhancing the labor power and followingly the capitalist production system in Figure 10, the prosthetic arm without hand displays the failure of the progress-oriented philosophy.

From the viewpoint of technology and its social and philosophical reflections, Hoerle's style of depicting technology is significant to evaluate the Heideggerian philosophy on technology. As one of the most influential scholars in Germany, Heidegger experienced political regime changes within the Weimar's social, cultural and philosophical realms. Per the period's tendency on mechanization and its philosophy, as in Benjamin's writings, Heidegger was also interested in deconstructing technology and its essence. This thesis's one of the main objectives is to evaluate technology's ontological reflections in *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* considering the mutating human body. Thus, as provided in chapter one, Heidegger's comprehensive definition of technology is essential to detach it from its instrumental and anthropological definition. Heidegger's philosophy on technology is mainly related to the concepts of enframing and revealing. He claims that:

> Enframing means the gathering together of that setting-upon which sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing-reserve. Enframing means that way of revealing which holds sway in the essence of modern technology and which is itself nothing technological. (Heidegger, 1977, p. 20)

The challenging forces in Figure 9 and Figure 10 are the desires for disintegrating the *Volkskörper*'s hegemonic domination over the laborers' bodies including capitalist modernity's criticism. It is also critical to correlate the Heideggerian philosophy of technology that backs *techné* to the ancient Greek philosophy. Heidegger (1977) states that "One is that techne is the name not only for the activities and skills of the craftsman, but also for the arts of the mind and the fine arts. Techne belongs to bringing-forth, to poiesis; it is something poietic" (p. 13). In like manner, *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* are ways of enframing Weimar's crises in the form of the laborers' metamorphosing bodies.

Hoerle's visualization of technology identifies laborers' bodies as one of the essences of Taylorized system. Marcuse relates the essence with the liberation in science, where man's universal notion appeared in his pure and free substance. He states that:

> As science was liberating itself, liberating nature from its *external* forces and constituting objectivity as a means in itself, a pure and universal means, an analogous liberation was produced in social relations: man found himself liberated from any individual and *external* dependence. (Marcuse, 1989, p. 123)

This liberation of science was analogous with the liberation in social relations, which, for Marcuse, labeled social process as a universal, abstract and a significantly quantifiable form in terms of labor power (p. 121). In this transformed universal milieu, the social factors were based on the exchange value in terms of money and means. From Marcuse's point of view, Hoerle's artworks can be analyzed by visualizing exchange value via workers' transfiguring bodies. The transformation can therefore be read in two constructive categories: the body and the abstraction of liberation. In Hoerle's paintings, the latter indicates liberation from the ontological boundaries between man and machine and brings a liminal quality to the body. As expressed in the concept of the cyborg, the breaking down of polarizations juxtaposes "the human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways" (Haraway, 2003, p. 4). There is a deconstruction of polarizing humanistic discourses on unity, homogeneity, grand narratives, and human practices' uniqueness in Hoerle's works of art such as *Perpetual Pain* and *Hallucinations* as an experimental process. That process emerges in an unpredictable cyclical and decentralized structure of humanism.

Hoerle's visualization of the workers' bodies' technological mergence also exceeds human activity's uniqueness and creates a new hybrid form that is always in the middle of socio-cultural, socio-political, and philosophical crises. The depiction of a cyborg in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men)* embodies a complex unification of the technology in the early 20th century in Europe with the band system that aims at mass production. Accordingly, Heynen argues that even though labor is a universal human activity, it has a specific form within capitalist production systems. This specific form in Figure 9 and Figure 10 points out the alienation and fragmentation as consequences of capitalism. As a result, the laborer is split. This split in Hoerle's artworks directly correlates the industrial system with its detrimental impacts on the human body. The process of mechanization refers to sociological, political, and philosophical debates over the human body, significantly the proletarian body.

Hoerle's critical stance to capitalism occupies his artistic practices throughout the Weimar period in various ways, including artistic inspirations from surrealism, Berlin Dada, new objectivity, and the like. According to Price, "Heinrich Hoerle's oeuvre grapples with the tension between leftist ideals and normative masculine bourgeois individualism played out through his preoccupation with the fractured body of the proletarian foot-soldier and the prosthetic economy designed to "repair" him for labour" (pp. 754-755). With Price's argumentation on Hoerle's aesthetic expression, the laborer's shattering body takes place in *Three Invalids (Machine Men)* and *Monument to the Unknown Prostheses.*

Within Cologne's art environment, the multiplicity in artworks goes parallel with Hoerle's career "from proto-surrealist fantasies to hyper-realist new objectivity, from

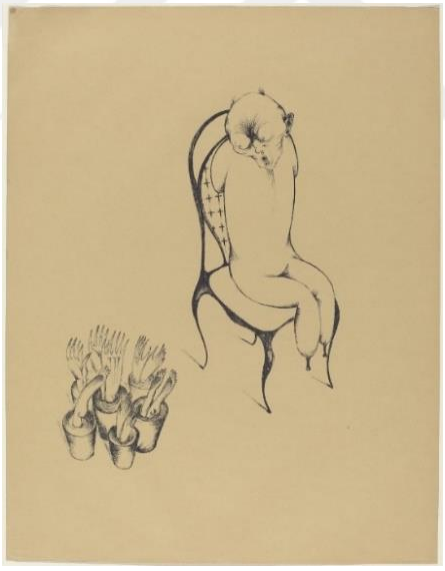
woodcut and lithography to oils, watercolours, and an unusual, autodidactic wax method" (Price, 2019, p. 755). His experimental creation process within the Weimar period diverges under the impact of war and industrialism. Price argues that "Although having avoided battle on the frontline, Hoerle's experiences of war, both physically and politically, were mediated through his graphic visual responses to it" (p. 756). For example, his early artworks at the beginning of the Weimar Republic expresses the inner crises of war veterans in his portfolio *Die Krüppelmappe* [The Cripples Portfolio] in fear of alienation both from the society and veteran's body that is the place to express the inner psychology of masses through amputated bodies. In direct relation to the *Volkskörper*'s body politics, depicting desires and fears in a surrealist way blends inner-life with the current socio-cultural and political dynamics. The nationalist and conservative practices over the human body find their roots in Germany before the war, and for Price, the discourses were on revitalizing the sick population and protecting it from modern life's destructive effects (p. 765). Likewise, Carol Poore (2007) discusses that "On the whole, prewar expressionist depictions of illness, insanity, and disability aimed to make general statements about the human condition rather than situating these experiences in any specific, readily identifiable social context" (p. 19). In Hoerle's artworks, in contrast to universal definitions, individual bodies can be found as a refusal of humanism's generalizing categorizations.

Figure 7

Heinrich Hoerle, *Der Immerwährendeschmerz* [Perpetual Pain], 1920, lithograph on pale brown paper, 59.1 × 46 cm, Courtesy National Gallery of Art, Washington.

Figure 8

Heinrich Hoerle, *Hällucinationen* [Hallucinations], 1920, lithograph on pale brown paper, 59 x 45.9 cm, Courtesy National Gallery of Art, Washington.



The transformation regarding the universal conflicts of humanism criticizes workers' amputation in Hoerle's artworks later in the Weimar Republic. According to Price, "The stylistic shift between the 1920 portfolio and the 1930s paintings is palpable. In the intervening decade, the prosthetic body became a visual paradigm for the era's fascination with human and machine" (p. 771). The prosthetic body in Hoerle's

artworks does not embrace a transhumanist standpoint towards the bodily progression. On the contrary, he criticizes the objectified forms of prosthetic bodies in terms of bodily materialization that identifies the body "as a supplier of forces, energies, whose materiality lends them to being used, manipulated, and socially constructed" (Braidotti, 1994, p. 44). His bodily materials dislocate the *Volkskörper*'s regenerative politics from the social body and dismantle its creative forces. The hybrid bodies in Hoerle's paintings are no longer suppliers for constructive socio-political forces. Instead, they resist the hegemonic forces of unity, which dominate the human body as an object for social construction. Concerning Hoerle's socio-political criticism on the body, Price states that "Individual experiences combined with visual cues culled from both print histories and Berlin dada are deployed in Hoerle's image cycle for radical political effect" (p. 756). The combination of politics and philosophy in Hoerle's paintings is pivotal to delve into the becoming-machine of the human and its processual and relational ontology in the individuals' prosthetic bodies in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men).*

Figure 9

Heinrich Hoerle *Denkmal der unbekannten Prothesen* [Monument to the Unknown Prostheses], 1930, oil on card, 66.5 × 82.5 cm, Wuppertal, Von der Heydt-Museum.

Figure 10

Heinrich Hoerle, *Three Invalids (Machine Men*), 1930, oil on canvas, 100×50 cm, private collection.

In these paintings, man and prostheses' interface is interwoven with the philosophy of becoming in terms of fluid, non-fixed, and heterogenous visualization of the liminal human subjects. According to Price, "Hoerle remained unique in his depiction of the prosthetic body as both a site of empathy and a symptom of the worker's alienation within the mechanized environment of industrial technological labour" (p. 771). This liminality of the workers is a creative struggle area for Hoerle to illuminate workers' transfiguring bodies. The dual sense of industrialization's fragmentary impacts on laborers' bodies in empathy and alienation bears the question of how this duality can be a creative force. Unlike the Cartesian dichotomy, this duality appears in the "middle" as in the Deleuze-Guattarian terminology of milieu:

> The middle is by no means an average; on the contrary, it is where things pick up speed. Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a

> transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle. (Deleuze & Guattari, 2005, p. 25)

The middle area in *Three Invalids (Machine Men)* embodies the laborers' technologically merged hybrid bodies with a traversed depiction of speed. The prosthetic limb without a hand traverses industrialism's progress-oriented methodology, as mentioned above, with the metaphorical visualization of the middle. The prosthesis in Hoerle's works "was neither simply a symbol of technological modernism nor a marker of lack; rather, it marked the body as productive in a more complex sense" (Heynen, 2015, p. 313). The bodies in metamorphoses in Figure 9 and Figure 10 intersect with the *Volkskörper*'s fixed and unified politics in the process of bodily mutation, gaining their transformative movement from the *Volkskörper*'s unitary system. While this intersection seems contradictory, it embraces a non-binary structure in which the transfiguring bodies in Figure 9 and Figure 10 find their heterogeneous forms in the constant relationality of the *Volkskörper* and individual body.

The transformative processes of the becoming-machine of the human in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men)* affirm the processual and connective becomings in social, cultural, and political realms. In a similar vein, Aleš Erjavec (2015) discusses that avant-garde artists refuse the idea of progress and support the identification of political projects that promote multiplicities as in avant-garde art forms (p. 256). Hoerle's avant-garde visualization refuses the unity of time and space in these paintings by creating ambivalent time sequences in both paintings. The colors of the sun and sky in Figure 10 express the surreal dichotomy of real-unreal and conscious-unconsciousness. The usage of

fragmented space highlights how Hoerle's art overlaps with the crises of modernism and its mental life.

Furthermore, this fragmentation of time and space coincide with the ontology of becoming in terms of the rejection of homogeneous, static, and fixed representations of subjects. The subject formation in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men)* derives from the objectified social body in the Weimar period. The *Volkskörper's* objectifying politics on individual bodies is criticized in these artworks. Hoerle creates new individuals that experience the conjunction with machines in a bodily transformation. Similar to Braidotti's (2013) subject formation as "a relational subject constituted in and by multiplicity, that is to say a subject that works across differences and is also internally differentiated, but still grounded and accountable" (p. 49), Hoerle's transfiguring subjects embody and amalgamate the ontologically different entities as the machine and human body. His industrialized cyborgs as fractured bodies refer to the fragmented structure of Weimar's crises.

The new hybrid human form creates a new type of subjectivity, a posthuman subjectivity related to Hoerle's artwork's social concerns. According to Braidotti (2013), "Posthuman subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of collectivity, relationality and hence community building" (p. 49). The dismantled social bodies in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men)* signify the critique of the *Volkskörper*'s collective identity building and build a new form of heterogeneous community that includes heterogeneous body forms in a constant flow.

Moreover, the ambiguity is a crucial term to understand both the inner crises of cyborg workers and Weimar's interior crises due to modernism, hyper-inflation, or political struggles between nationalist socialist and left-wing supporters. From a philosophical perspective, this ambiguity removes the ontological difference between nature and artifice, mind and body, or self-developing and externally designed entities (Haraway, 2004, p. 11). As in the other artists in this thesis, that removal visualizes the cyborg as the embodiment of the experience of war, poverty, and modernism in the Weimar Republic. Thus, the cyborg is "our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation" (Haraway, 2004, p. 8). Hoerle's surrealist and new objectivist visualization of the cyborg has transformative impacts on the socio-cultural space by stressing machines' transformative power through laborers' bodies. The use of the prosthetic aesthetic in Hoerle's paintings "mark the body as modern, but not as grotesque or as lacking" (Heynen, 2015, p. 315). The decentralized human body in Hoerle's artworks can be interpreted as the center of mental life.

In that context, the interwoven heads in *Monument to the Unknown Prostheses* can be evaluated as the processual representation of the juncture of idealism and materialism in the form of mechanically hybridized new human forms. Heynen asserts that these interior heads refer to a whole head and "the interplay between the two elements of each head destabilising not only normative ideas of embodiment, but also the relationship between inside and outside" (p. 314). As in Ernst's focus on the relationship between idealism and materialism, Hoerle is also concerned with unifying these philosophies in regard to capitalism's critique. Accordingly,

Heidegerrian philosophy on ontic and ontological existences is useful to analyze Hoerle's paintings. Bret W. Davis (2010) assert that:

> "Ontic" is the expression Heidegger uses for beings and our way of talking about them, "ontological" for the being of such beings and its language. The ontic and ontological are inseparable. But ontology must always begin with the ontic and move towards the ontological. (p. 45)

In Hoerle's case, these entities embody the social status of laborers in everyday life. On the other hand, the ontological aspect symbolizes authentically bound entities in Hoerle's paintings. The integration of the ontical and ontological constructs the co-existences in *Monument to the Unknown Prostheses* and *Three Invalids (Machine Men)* as Weimar's new hybrid human form.

With the conservative body politics that marginalizes degenerated body forms and their relationship with technology, Poore argues technology's role in a rapid social change. She states that "The bodies of those with congenital or hereditary impairments could be presented in eugenic terms as threats to the health and even the survival of the German people" (p. 6). Poore's approach to workers' prosthetic bodies emphasizes humanism's exclusionary discourses as well. Hoerle's posthumanist visualization of the inclusionary subject-oriented aesthetic overlaps with Braidotti's neo-Spinozist monistic ontology. Hoerle's onto-aesthetic expression transforms the verticality of hierarchical relationships within the Weimar Republic to individual modes' horizontality from a Spinozist monism (Gatens & Llyad, 1999, p. 2). This transformation with the implementation of a machine deconstructs the humanistic generalizing and marginalizing discourses over the human body, while creating a single visual narrative in which multiplicity of hybrid bodies occur.

Consequently, Hoerle's paintings and drawings are transformative forces for thinking of how man-machine conjuncture embodies the principle of becoming as fragmentations of social, cultural, and political discourses on the human body. As in Heynen's statement on Hoerle's art as the combination of the "politically revolutionary" with the "formally revolutionary" (p. 313), becoming-machine breaks down the ontological boundaries between man-machine and subject-object, as well as the fixed terminologies of being. The visualization of the prosthetic, fragmenting and mechanically merging bodies of workers in a single unification of multiplicities utilizes Braidotti's and Haraway's affirming attitude towards the creative forces of human-nonhuman relationality. Deleuze-Guattarian philosophy of becoming in terms of the rhizome and BwO strengthens Hoerle's critique on the socially exilic being's degenerating bodies and their ontico-ontological co-existences in a similar attitude.

3.5 Conclusion

This chapter addresses Max Ernst's and Heinrich Hoerle's artworks by providing a theoretical framework based on surrealism. The presented artworks in this chapter specify the philosophical relationality of art, sociology, and politics in a specific historical period. In order to maintain a critical perspective on the universal, static, fixed and hierarchic ideologies of humanism and its controversially exclusionary discourses, this chapter applies Braidotti's and Haraway's critical posthumanism as neo-Spinozist and ontologically differentiated philosophies. This chapter also elaborates the Deleuze-Guattarian ontology of becoming through man-machine's surreal conjuncture in Ernst's collages and surreal visualization of Taylorized system in prosthetic workers' bodies in Hoerle's paintings. The next chapter evaluates Raoul

Hausmann's and Hannah Höch's artworks regarding their philosophical and political concerns in the embodiment of fragmented German spirit and society.

CHAPTER IV

TRANSITION IN THE HUMAN CONDITION: BECOMING-CYBORG

4.1 Introduction

This chapter evaluates Raoul Hausmann's and Hannah Höch's artworks in terms of the aestheticization of politics and technology in the Weimar Republic. These artists have a critical stance towards mass production and consumption due to their restrictive impact on people for not criticizing social issues. The human body loses its fixed and normative anatomy in Hausmann's and Höch's artworks due to the Weimar era's loss of the spirit. The condition of the human body makes a transition into a mechanical co-existence that brings about the lack of creativity and spirit in German culture. Especially for Hausmann, the human condition loses its essence and become dependent on machines and tools to survive. This dependence in his artworks is depicted through a transformative approach where "Hausmann's cyborgs expressed both pleasure and anxiety about human hybridity and the constantly transforming nature of modern subjectivity" (Biro, 2009, p. 151). While Hausmann's critique on the Great War focuses on its philosophical trajectory, Höch discusses its impacts on German people in terms of mechanization, mass production, and consumption in addition to its effects on gender roles. She mainly criticizes traditional gender roles and finds them restrictive to be an individual. Since "woman was an object, to be (mis)treated according to all the rules of the art" (Lethen, 2002,

p. 143) Höch collages advertisements, news, photos of historical and political figures to make assemblages that criticize the boundaries between gender roles and the conservative discourses aiming at bodies. Subsequently, this chapter examines posthuman aestheticization in terms of relational philosophy and politics in the Berlin Dada art movement.

4.2 Berlin Dada

Dada was a transcontinental movement that expands its boundaries from Zurich to New York under the First World War (Hunter & Jacobus, 1985, p. 167). The War's impact was an essential part of the movement to protect its philosophical stance with the period's politics. For the Dada artists, the elevation of the abstract reason brought about the emergence of the Great War by giving privilege to the scientific-industrial world (Elder, 2013, p. 84). Similar to critical posthumanism's critique on the Enlightenment's reason-based inner strain, the artists of Dada were questioning the role of reason in art by having political concerns. As in surrealism's provocations of the War and political struggles around Europe, Dada artists applied spontaneity, irrationality, and humor that emerge from the War's horror as the movement's main themes (Elder, 2013, p. 85). Their constructions of the split human bodies epitomize the critique of humanism, its universalizing reflections through the liberation of reason in the Enlightenment. The irrational visualization of socio-political and cultural conflicts in the Weimar Republic gains embodiment of aesthetic freedom in Hausmann's and Höch's artworks as the outcomes of the Berlin Dada that was the most politically engaged group comparing to other Dada groups (Elder, 2013).

The Weimar Republic's early years were full of inspiration for artists to practice their arts concerning the political regime changes. Especially in Germany, Dada effectively gave necessary forms to politics that emerged from the postwar years' disillusionment (Hunter & Jacobus, 1985, p. 173). In Berlin, politics' role was powerful and essential in a linkage with Communism and anti-military ideologies (Hunter & Jacobus, 1985, p. 173). The leftist tendency in Berlin Dada provides significant perspective to evaluate the *Volkskörper'*s conservative body politics and its practices over social and individual bodies. Similar to surrealism, Berlin Dada artists deconstructed the human body within its hybrid segmentary parts. For them, the aesthetic concerns had fundamental correlations with the social, political, and philosophical echoes on the posthuman body. According to Brigid Doherty (2003), Berlin Dada's political stance is an aesthetic experiment that covers the "travesty of the aestheticization of social problems elsewhere in modernism" (p. 76). The aesthetics of Hausmann's and Höch's artworks covers the transition from the pure human body to the mechanically hybrid body as criticisms of politically and ontologically merged bodies.

The place of the collectivity, unlike individualist practices, in Berlin Dada has a critical part of fragmenting collectivist ideology regarding the human body. The ignored participation of the individual body in social life was one of the essential critiques in Hausmann's and Höch's works of art. The domination over the individual body narrows down its potential to become a molecular entity. The molar structures around the individual were inspirational for Hausmann and Höch to create anarchic art forms in which fragmentation of the body is taking place as a provocative tool. For Elder, Dada artists reacted to the materialized culture under the impact of the destructive and overestimated celebration of the reason (p. 106).

Braidotti's definition of the posthuman knowing subject as a relational embodiment between the inner and outer world gives meaning to the molecular becomings of individual bodies and scrutinizes the molar structures of transcendental and institutionalized consciousness. Hence, the cyborgian representation of the deforming human body becomes reactive to ontical facts in the Weimar Republic as mechanization, depolitization, polarization, and hybridization.

As in surrealism, multi-media usage challenges the established categories of art forms and their experiences through the creative forces that flourish artists' and spectators' participation. Nevertheless, Berlin Dada differentiates itself from the surrealist movement which practices irrationality, with its psychic upheaval due to the First World War (Hopkins, 2004, p. 1). Berlin Dada artists create heterogenous standing points for the philosophy and the politics of the term. Biro (2009) states that Berlin Dada artists "practiced politics in a dual sense: they criticized and attacked multiple enemies, and they promoted themselves as new role models of antibourgeois existence" (p. 27). The new role of the artists in Berlin Dada as an antibourgeois figure reforms the human body's aesthetic representation questioning "what it meant to be human in a new revolutionary moment" (Biro, 2009, p. 64). This chapter explores what it meant to be a human around the dominating forces of the *Volkskörper* in Hausmann's and Höch's artworks considering a counter discussion toward this body politic with the "departure in tracing the development of the nexus between expression and narrative that fueled the aesthetics of montage in the 1920s" (McBride, 2016, p. 15).

In conclusion, Berlin Dada illustrates the human body construction in the socio-political realm as a provocative means to aestheticize a hybrid, shattered, and

degenerated human body that emerges from modernist concerns in the Weimar Republic. With its critical posthumanist attitude, this art movement makes the artists in question and their artworks unique in terms of their ontical and ontological embodiments of everyday life in multiplied art forms.

4.3 The Spirit of Weimar Embodiment: Raoul Hausmann's Mechanical Bodies

Raoul Hausmann emerges as an important figure to conceptualize this thesis's aesthetic and philosophical argumentations on how mechanically hybridized bodies accommodate relational, processual, and ontological liminalities in themselves during the Weimar period. His aesthetic standpoint gives insight into how monistic philosophy was influential on his art pieces as relational objects with their socio-political and cultural variances in historical terms. Hausmann's philosophical attitude towards aesthetics is representative of the Berlin Dada's nihilism as a creative means. Moreover, his works have resonances with the neo-Spinozist philosophy of Braidotti, Deleuze-Guattarian notion of becoming, and the ontological leakages in Haraway's conceptualization. In that sense, this section delves into Hausmann's collage *Self-Portrait of the Dadasoph* and his sculpture *Spirit of Our Time: Mechanical Head* in terms of the liminalities of hybrid human bodies as aesthetic and philosophical creative forces.

The transition in the human condition is the pivotal part of Hausmann's artistic style to illustrate modernism's fragmentary impact on the German nation that deeply experienced the Great War. According to Timothy Benson (1987), after the Great War, artists experienced its consequences as a spiritual transformation in the form of a new man, a new *Gemeinschaft* (community), and a new language (p. 2). For the

Berlin Dada artists, these new forms functioned to build new myths around the social domain (Benson, 1987, p. 3). Hausmann was an enthusiastic Berlin Dadaist who constructed both visual and aural myths as transformations of the new *Gemeinschaft*. In that context, Hausmann was particularly interested in expressing behavioristic, linguistic, and symbolic meanings of the social life to construct an artistic meaning (Benson, 1987, p. 3). The relational expression of social life with its materialist recreation is symbolic for the search for meaning. Therefore, I explore Hausmann's desire for meaning through this depiction of the hybrid human body as an aesthetic, philosophical, and social form.

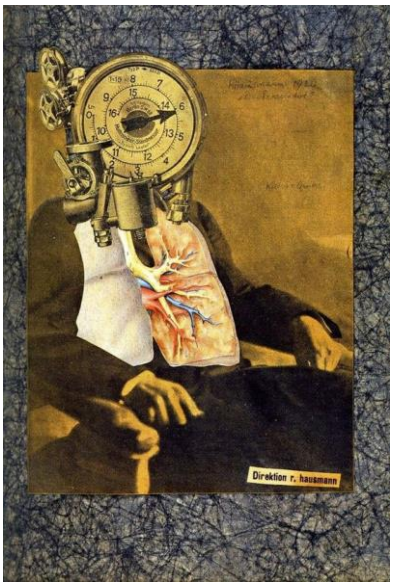
Firstly, his hybrid human bodies as aesthetic forms are worth discussing how he gave form to fragmenting human embodiment regarding his multi-media usage. Benson argues that Hausmann's multi-media use was related to the Weimar Republic's chaotic environment, and it is a manifestation of Hausmann's tactics that gave meaning, purpose, and direction to his art pieces (p. 4). His constant search for meaning and purpose can be analyzed under Berlin Dada's nihilism that occurs due to the Weimar period's chaotic environment. The individual's construction in the chaotic milieu of the period dissolves into nothingness on the one hand and the creation of the authentic self as an intense form of experiencing on the other.

His aesthetic value derives from the mergence of Dadaist nihilism and selves' experiences through the chaos. The construction of the self as a molecular structure in a relationship with externally designed entities, as in Haraway's theorization of the cyborg, practices the dynamic circulation between man and machine and becomes a hybrid self and not the imitation of it in *Spirit of Our Time: Mechanical Head)*. The cyborg figure in Hausmann's artworks also occurs as "a figure through which images

of both identity and difference could be formed" (Biro, 2007, p. 30). The formation of differences in the hybrid existences as liminal and aesthetic entities brings about the Deleuze-Guattarian theory of becoming in terms of interconnectivity between the self and its reflection while examining *Self-Portrait of the Dadasoph*. In doing so, this reflection does not only represent the self or imitate it, rather it creates a new form of heterogeneity because "There is neither imitation nor resemblance, only an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying" (Deleuze & Guattari, 2005, p. 10). The manifestation of this interface reveals the process of becoming-cyborg in Hausmann's self-portrait in Figure 11 as a way of "artistic self-fashioning" (Biro, 2009, p. 15). As a Dadasoph, Hausmann becomes a cyborg in Figure 11, blurring the line between the self and the other. The other as the machine, which is a pressure-gauge head, enhances Hausmann's cyborgian co-existence in his hybrid body. His transforming body as the medium of artistic practices opens up a space for becoming an individual and social in a liminal body that embraces monism.

Figure 11

Raoul Hausmann, *Selbstporträt des Dadasophen* [Self-Portrait of the Dadasoph], 1920, photomontage and collage on handmade Japanese paper, 36.2 × 28 cm, private collection, Courtesy of Annely Juda Fine Art, London.



Hausmann's search for meaning as an aesthetic term become diversified in the multi-media usage in a mixture with the classical form of portrait. Hausmann creates an anarchic and non-traditional art form, similar to surrealist practices, that espouses the materials' multiplicities from a philosophical standpoint. Non-linear, non-dualistic as well as non-dichotomous perspectives of the Dadasoph affirm the multiplicities of entities by excluding the portrait as a celebration of human uniqueness conveying status, personality, ontological and subjective truths (Biro, 2007, p. 42). Hausmann reverses this tradition into a radically relational aesthetics that uses the portrait as a medium for the interrelation of the organic and the mechanical respectively the images of the lung and the pressure-gauge. The self-portrait then becomes a reflection of the self's relationship with the other (pressure-gauge) in terms of acquiring a new self through a new hybrid body form. This new body demonstrates its affects in various forms that:

> We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body. (Deleuze & Guattari, 2005, p. 257)

In Figure 11, the cyborg body destroys the man's traditional representation, bringing a more powerful body into expression in terms of a freed body from pre-given forms to it. Hausmann's self-portrait was created with the photomontage technique to "explore more the positive aspects of the technological enhancement of human beings, albeit not without a consistent admixture of ambivalence" (Biro, 2007, p. 33). Despite the transhumanist viewpoint that aims the enhancement of the human being, Hausmann's cyborg has a critical angle as to the ruling class' exclusionary practices and its diffusion via mass communication systems.

His affirmative attitude towards technology also materializes the mechanically merging others as cyborgs thanks to reactive forces of creativity. This mindset towards the other disrupts the man-machine binary through the usage of photomontage as a means of questioning the dialectic between form and content (Biro, 2007, p. 35). Hereby, Hausmann's Dadasoph takes apart the dialectic between form and content and critically merges them in a posthuman body made up of the pressure-gauge head and the image of the lung. Concerning the criticism of form and content, Deleuze and Guattari's (2005) concept of assemblage evaluates the reciprocity of the form and content. William Bogard (2009) analyzes Deleuze and Guattari's notion as follows: "assemblages have a dual form: a form of content, that is, a machinic form composed of variably fixed matters and energetic components; and a form of expression or enunciation consisting of statements and articulated functions" (p. 15). Form of content in the *Self-Portrait of the Dadasoph, Tatlin Lives at Home* and *Spirit of Our Time: Mechanical Head)* compose different materials such as photographs, newspapers, paint, and so forth to give them a dynamic quality in continuous multiplicities. Form of expression, on the other hand, articulates the aesthetic of multiple transformations in the *Self-Portrait of the Dadasoph.* These

articulations embody a temporal ontology via the visualization of time in the cyborg's brain as the barometer that composes the technologies, i.e., cinema industry and engineering. Their linkage to the cyborg's organs illustrates the posthuman body that does not "belong to linear history" (Halberstam & Livingston, 1995, p. 4). On the contrary, the posthuman body is "of the past and future lived as present crisis" (Halberstam & Livingston, 1995, p. 4). Thus, *Self-Portrait of the Dadasoph* constructs the historicity of the Weimar period, similar to Ernst's *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* in Chapter 3, with non-autonomous and diversified self-expression.

When Hausmann's process-oriented creativity erases the dialectic between form and content, it also liquidates the binary between the spectator and the artist, similar to Ernst's goal to participate spectators to the artwork. In a similar vein, Biro analyses the human forms in Hausmann's artworks as mechanically transforming entities in the framework of modern life that enabled "the cyborg as a new form of spectator who bridged the traditional separation between creators and consumers of images" (Biro, 2009, p. 15). This situation enables both Hausmann and spectators to practice a process of becoming-cyborg in a single art piece. The assemblage of the Dadasoph makes the attribution to the self's dismantling in order to set it free. Likewise, Biro (2007) assesses that "The medium of photomontage was thus potentially empowering, suggesting, as it did, that how one saw could potentially affect and transform what one saw" (p. 35). Therefore, the process of transfiguration eventuates in two forms: the form of cyborg body and the form of aesthetic experience occurring in the spectator's body.

Another critical aspect of Hausmann's self-portrait is related to the clarification of the senses and the reasoning process. Biro categorizes Dadasoph's self-portrait in four themes: thermoception, nociception, equilibrioception, and proprioception (Biro, 2009, p. 125). While the first one refers to our sense of temperature, the second one focuses on the sense of pain. Their internality to each other exercises the inner life of the self in contrast to Ernst's unconscious surrealist practices that exclude the senses. Hausmann materializes the inner life with the senses in the embodiment of a cyborg. Equilibrioception as the sense of balance and acceleration constructs the self's hybrid body in the process of bodily awareness of its parts and their relationships with one another as proprioception. The bodily awareness thus enables spectators to affect their social body constructions within individuals' body practices. By having the same concerns with Ernst and Hoerle, Hausmann correlates the inner life with the external life as a way of self-reflection via mechanically marginalizing the cyborg body in the Weimar period.

Secondly, Hausmann's search for meaning involves giving a philosophical form to his artworks as *Geist*'s (spirit) materialization (Benson, 1987, p. 4) particularly in *Spirit of Our Time: Mechanical Head)*. The process of materialization in Figure 12 emphasizes the idealist philosophy with materialism since they come into existence as non-dichotomous entities. Akin to Ernst's attempt to incorporate these philosophies on a hybrid human body, Hausmann's materialization raises how transforming bodies constructed the philosophy of becoming at a historical juncture. From Haraway's theorization of the material-semiotic actor, the body's metamorphosis in Figure 12 symbolizes the material side of the *Volkskörper* in the form of sculpture and expresses how an idealist body politics can be materialized in an opposite manner.

This non-teleological side of the materialization inherently indicates the temporal ontology of becoming in the sense of new material and a new man in the Weimar Republic. The new material in Hausmann's artworks, particularly in *Spirit of Our Time: Mechanical Head*, comes forward as a transitional human condition that relates the present towards the future (Benson, 1987, p. 81). The continuous relationship among the past, present, and future exercises a non-metric existence that circulates new materials in the process of becoming. In terms of multiplicities, Deleuze and Guattari (2005) remarks that:

> We have on numerous occasions encountered all kinds of differences between two types of multiplicities: metric and nonmetric; extensive and qualitative; centered and acentered; arborescent and rhizomatic; numerical and flat; dimensional and directional; of masses and of packs; of magnitude and of distance; of breaks and of frequency; *striated and smooth*. (p. 484)

What Hausmann does in Figure 12 can be examined as the conjuncture of different types of multiplicities in a materialized form of expression. Hausmann's holistic interpretation in *Spirit of Our Time: Mechanical Head* breaks down the *Volkskörper*'s politics that is centralized in the form of the German body and focused on the hierarchical system in which qualitative multiplicities of degenerating human bodies are excluded. Because these degenerating bodies contradict the *Volkskörper*'s primordialist strategy, they become a pack of forms that affirms acentered, rhizomatic, and flat structure. In this line, the usage of new materials such as a wood, metal, photograph, and the like refers a search for meaning for the new man's alternative constructions. Braidotti & Dolphijn (2014) states that "Alternative figurations of the subject are figural modes of expression that displace the vision of consciousness away from the dominant premises" (p. 30). Hausmann's alternative figures expose the molar structures of dominant ideology taking place in the Weimar. With regards to these alternative images Benson states that "Desiring a direct and

neutral encounter with his material and cosmic surroundings, Hausmann was at the forefront of the Dada efforts to reduce art, culture, and language to its pure material existence" (p. 80). Hence, the non-dualistic angle of Hausmann's art practices participates in Haraway's concept of the cyborg as an ontologically liminal entity co-created among the centered and acentered systems of the *Volkskörper* and the excluded degenerating human bodies' pack, respectively.

Figure 12

Raoul Hausmann, *Spirit of Our Time: Mechanical Head*, 1920, sculpture, 32.5 x 21 x 20 cm, Musee National d'Art Moderne, Paris.

Becoming-cyborg in *Spirit of Our Time: Mechanical Head* develops a further clarification of Weimar's shared experiences as a result of the molar structures' deconstructions that dominate mind over body in terms of metric configurations. The measurability of the non-measurable (mind) overlaps with the parodic depiction of the cyborg. Hausmann's non-direct visual language contributes to the non-metric

multiplicities of ideas in the interwar period. Indivisible multiplicities of new materials with the multiplicity of conflicting sources (Biro, 2009, p. 135) that were elaborated in chapter one as bourgeois ideology, militarism, neo-Kantian philosophy and constructivism on the one side and anti-militarism, nihilism and leftist politics on the other side construct a rhizomatic relationship because "Multiplicities are rhizomatic, and expose arborescent pseudomulti-plicities for what they are" (Deleuze & Guattari, 2005, p. 8). However, there is an indivisible relationship amongst multiplicities where there are "no unity to serve as a pivot in the object, or to divide in the subject" (Deleuze & Guattari, 2005, p. 8). On the contrary, the rhizomatic relationship makes the cyborgian existence disregard the Western sense of original unity of identification with nature (Haraway, 2004, p. 9). The *Geist*'s mechanical expression dismantles the Western-based unification and combines multiplicities partially with the various types of technological devices such as meters, watch, typewriter in the wooden human head. These technologies that had been used for measuring ground the human as a predictable, simple, and instrumental entity. Hausmann's concern arrives at this point to liberate the German spirit from the typical depiction of being human. In terms of becoming-cyborg Hausmann's transformative sculpture in question put liberation on "the construction of the consciousness, the imaginative apprehension, of oppression, and so of possibility (Haraway, 2004, pp. 7-8). In a resemblance with the surreal hybridity of transforming bodies, Figure 12 constructs molecular structures that co-exist in the creative parts of the unconsciousness as unmeasurable entities with an opposition to the consciousness' oppressive molar structures.

Within the liberating molecular structures of becoming, Hausmann's transformative visualization of the notion of humanness separates what it meant to be human from

the traditional humanistic philosophy. The non-universal, non-dualistic, non-hierarchical, and radically relational angle of critical posthumanism contributes to the critical analyses of Hausmann's works of art. Critical posthumanism's philosophy on multiplicities, as in Deleuze-Guattarian concepts, sculpts the aforesaid conflicting sources' rhizomatic and cartographic structure in Figure 12. As in Braiodotti's (2018) terms, "As a figuration, the posthuman is both situated and partial – it does not define the new human condition, but offers a spectrum through which we can capture the complexity of ongoing processes of subject formation" (p. 6). Hausmann's emphasis on the transition in the human condition contains a critique that needs to be highlighted via the principle of becoming and critical posthumanism. Bodily transfiguration in Figure 12 is not a transition that aims to reach finality from one condition to another. Instead, becoming-cyborg in the *Spirit of Our Time: Mechanical Head* devises a transition from one assemblage to another (Deleuze & Guattari, 2005, p. 325): from a territorial assemblage to a nomadic assemblage. Deleuze and Guattari (2005) articulate that "The territorial assemblage is a milieu consolidation, a space-time consolidation, of coexistence and succession" (p. 329). As space-time consolidations, territorial assemblages are "arranged in such a way that the concrete elements are coded according to a natural or proper usage" (Nail, 2017, p. 28). In the line of natural codes, "Territorial codes define the "natural" norms of life" (Nail, 2017, p. 29). The coded segments of the territorial assemblage as norms and forms of measuring transform into the intermezzo relationships of arbitrary, multiple, and non-hierarchical meanings of the human body as a complex molecular structure. Thus, the transition into the nomadic assemblage in which "the conditions, elements, and agencies of the assemblage are able to change and enter into new combinations without arbitrary limit or so-called *natural* or *hierarchical*

uses and meanings" (Nail, 2017, p. 32). According to Deleuze and Guattari (2005) the nomadic trajectory:

> distributes people (or animals) in an open space, one that is indefinite and noncommunicating. The nomos came to designate the law, but that was originally because it was distribution, a mode of distribution. It is a very special kind of distribution, one without division into shares, in a space without borders or enclosure. (p. 380)

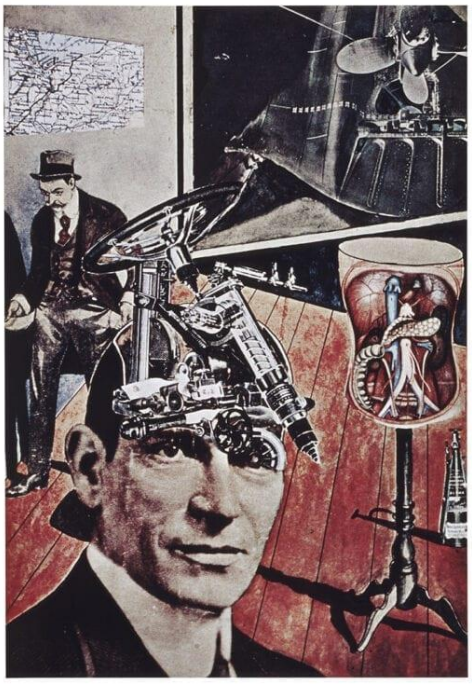
Thus, nomadic trajectory's non-hierarchical, non-dichotomic, and non-autonomous structure allows participating in the process of bodily mutation in Figure 12. The nomadic visualization of the posthuman body in *Spirit of Our Time: Mechanical Head)* distributes the indefinite forms of the human body, assembling different materials with meters, watch, and typewriter in the wooden.

Hausmann's search for meaning gains a social embodiment in his collage *Tatlin Lives at Home* as a critique of the binaries between reason, intuition, body, and machine. Vladimir Tatlin was an inspirational constructivist artist for Hausmann to comprehend meaning and purpose in everyday life via constant relationships in the socio-political realm of the Weimar. Tatlin's constructivism as an art movement that categorizes the constructivist object as a necessary form considers two types of being: "the physical materials which are its substance and for which no other form could be appropriate, on the one hand, and, on the other, the social context within which it serves a need or function" (Rowell, 1978, p. 85). For Tatlin, this necessary form was responsible for revealing the truth to "materials, mankind's authentic creative will, the universal laws of human experience, and a social necessity" (Rowell, 1978, p. 85). In that manner, Tatlin's aesthetic represents a humanistic understanding of social needs, laws, and materials. Even though this humanistic aspect was meaningful for Hausmann's creative process, *Tatlin Lives at Home* is

more related to the abstraction of universalized reason regarding its destruction within the context of the First World War.

Figure 13

Raoul Hausmann, *Tatlin lebt zu Hause* [Tatlin Lives at Home], 1920, watercolor and collage, 41 × 18 cm, Collection of the Moderna Museet, Stockholm – current location unknown ©ARS New York. Photo: Moderna Museet/Stockholm.



In Figure 13, Hausmann's search for meaning puts the social examination into his aesthetic and philosophical concerns with the critique of the hierarchical relationship of mind and body, man and machine, real and surreal. The social formation of the meaning and purpose dissolves these dichotomies via their heterogeneous couplings. The molecular visualization of the human body in Figure 13 includes the social body and its anti-traditional art practices. The cyborg body's acentered illustration with the diversified types of machines such as motors, cylinders, and car steering wheel in Figure 13 as non-linear, non-unified, flexible visualizations shattered the unified

notion of time and space into fragmented parts. The cyclical transformation of time and space signifies a cyborgian political ontology as a "condensed image of both imagination and material reality" (Haraway, 2004, p. 8). Hausmann's tendency towards social and political dimensions in his creations embodies a counter-resistance to the traditional art practices that centralize the human as a unique entity. His counter-actualization of alternatives (Braidotti & Dolphijn, 2014, p. 29) in Figure 13 embed creative and oppositional opportunities into the cyborg's body as an ontologically merged existence.

The brain as a machine that merges with the man's body is one of Hausmann's most crucial displays while visualizing the leakage between them. In this context, the cyborgian expression of the man-machine juncture, similar to Ernst's critique on Western-oriented unity, transforms reason's superiority via its ongoing relationship with the body. For instance, the surrealist depiction of human organs behind the man's cyborg visualization abstracts the body from its machinic embodiment (brain's mechanization) and brings reactivity to it so as to individualize the hybrid human body as a creative medium. In contrast to the *Volkskörper*'s conservative politics, Hausmann's seeking for the meaning and purpose allows him to liberate reason, creativity, and inner life from their restrictive boundaries among the universal notions of human, the institutionalization of them through ideological apparatuses, and materialism. According to Biro (2007), Hausmann "represents his cybernetic vision as one that can fragment, transform and synthesize multiple realities and viewpoints, a vision that is powerful and potentially exploitative, but also potentially liberating" (p. 35). While the cyborgian conceptualization of the body can be an exploitative practice in terms of cyborg's military origins, as mentioned in Haraway's posthuman theory in Chapter 1, it can also be a liberating force that

transforms conservative politics. His cybernetic vision thus transforms the established structures of conservative body politics as non-amputated, productive, and progress-oriented beings to nomadic creations of non-hierarchical, liminal, and fluid molecular co-existence.

The cyborgian visualization of the mechanized brain also resembles Ernst's *The Young Chimaera* in terms of molar learning structure that imposes ideas from top to bottom. Hausmann, like Ernst, criticizes the dependence on the scripted manners that we learn from our parents and the environment that we are born into. The mechanical structure of socializing via totalized and homogenized social elements on a macro level pushes Hausmann to evoke anti-memory. Deconstruction of the grand narratives on humanism finds an embodiment in *Tatlin Lives at Home* as an oppositional creative alternative.

Overall, Hausmann transforms the body construction into a hybrid process of becoming-molecular which "involves a molar extension, a human hyperconcentration, or prepares the way for them" (Deleuze & Guattari, 2005, p. 34). His philosophical, social, and aesthetic search for what it meant to be human in an inter-war period contributes to the posthuman bodies' complex interfaces. The dismantling of the cyborgian self in the elaborated art forms creates a mutual transformation between organic (biological human body) and non-organic (machines) through their co-adaptation in the metamorphosing human bodies. The subsequent section examines this process in a deeper relationship with aesthetics and politics.

4.4 Hannah Höch's Assemblages as the Aestheticization of Social Structure

Having a critical attitude towards the conservative body politics over the individual body, Hannah Höch also conceives the individual body in terms of its gender-based depictions. Höch, as one of the most influential women figures in the Weimar aesthetic, develops her criticism under the impact of mass communication systems. Her insight on the artistic practices derives from the critique of objectified woman body. In that manner, this section evaluates her collages from the critical philosophies of Deleuze and Guattari, Braidotti and Haraway in terms of the nomadic creation of Weimar cyborg.

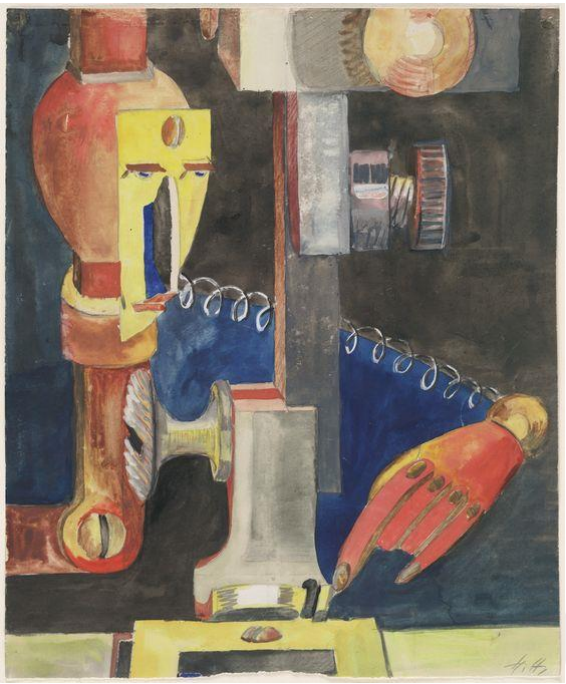
Höch's vision radically derives from the transformative forces of the First World War, and it follows the developments in art, politics, and the mass media (Biro, 2009, p. 14). The transformative impacts were also effective in *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany* because "Höch presented her vision of the radical forces transforming postwar Germany: developments in art, politics, and the mass media that directly inspired the Dadaists' reevaluation of traditional forms of human identity" (Biro, 2009, p. 14) in a similar manner to Hausmann's concerns. However, Höch's creative practices differ from Hausmann's in terms of her aesthetic and political focus on the *Geist*. While Hausmann materializes his transformative art under the utopian notion of *Gemeinschaft*, Höch materializes her art in terms of *Gemeinschaft*'s molar structures as binary systems.

In terms of non-binary structures, Braidotti (1994) assesses the unity of the human that consists of binary oppositions (p. 185), which construct the main arguments in this section do destruct the dichotomous distinction between the human and nonhuman. The dualistic standpoint of the unified notion of the human raises how

socio-political facets give rise to the marginalization and polarization of mutating bodies in aesthetic and social life. According to Braidotti (1994), ontological visions of the subject that consist of binary oppositions “distribute the basic elements (fire, earth, air, water), the fundamental principles (active/passive, attraction/repulsion, and so on), and the passions along dualistic lines that postulate one of the poles of opposition as the norm and the other as a deviation” (p. 185). Critical posthumanism’s non-dualistic philosophy criticizes the classical ontological characteristic of this molar structure towards socio-political and aesthetic forms. Braidotti’s (1994) theory also involves the critique of unity and its essentialist ontological practices stating that “we should indeed take seriously the critique of discourse about essences as the historical task of modernity” (p. 177). Hence, Höch’s artistic expression establishes the critique of unified human notion through the unified and autonomous body form. With a similar standpoint to the other artists under scrutiny, her segmentary interpretation of the human body evolves from modern life analyses. Yet, she puts the mechanical reproduction systems into her focus as systems that need to be divided into parts. Höch collages modern life’s divisional characteristic with the mechanical reproduction systems in *Study for Man and Machine*, *The Beautiful Girl*, and *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany.*

Figure 14

Hannah Höch, *Skizze zu Mensch und Maschine* [Study for Man and Machine], 1921, watercolor, gouache, and pencil on paper, 29.0 x 24.2 cm, The Joan and Lester Avnet Collection. Copyright 2021 Hannah Höch / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.



In the *Study for Man and Machine*, the human body's abstract and mechanical interpretation seems worthwhile. Primarily, the mask-like visualization of the man's face gives us a clue as to a man's existence. The abstraction of the face from its mechanic body linked to another machine with a screw that criticizes the unified notion of humanness and its fixed body representation. Abstract visualization of the body, similar to Ernst's abstract bodies, requestions the ontological boundaries between man and heavily machinery construction. The body's limbless image attacks the organ-machines' "linked, connected, and interrupted flows" (Deleuze & Guattari, 2000, p. 9). Coinciding with the Deleuze-Guattarian conceptualization of BwO, Höch creates a counterflowing human body to resist binary and segmentary structures of reproduction systems. As in Hoerle's visualization of the Taylorized cyborg bodies in Chapter 3, Höch was also one of the main critical artists who examines the molar structures of production in the Weimar era.

Höch's visualization of the philosophical and the social side of the reproduction systems overlaps with Deleuze and Guattari's formation of social production in terms

of BwO. They put the body into consideration as a full embodiment that performs as *socius* (Deleuze & Guattari, 2000, p. 10). They state that "This socius may be the body of the earth, that of the tyrant, or capital" (Deleuze & Guattari, 2000, p. 10). In the *Study for Man and Machine,* the socius appears as the cogwheels' capital body. The machinic depiction of the body without a brain, ear, arm, leg even the face (because it was installed) excludes the body's unity and self-enclosed structure. This machinic depiction also provides a critical stance that rejects the full depiction the human body as "a recording surface, an apparent objective movement, a fetishistic, perverted, bewitched world" (Deleuze & Guattari, 2000, p. 11) that includes the continuity of social reproduction. The resistance to the unified understanding of the body coincides with Braidotti's rejection of the subject's traditional construction. Braidotti (1994) conceptualizes "the bodily roots of subjectivity" with the rejection of traditional subject's "universal, neutral, or gender-free" (p. 174) representation. Höch's painting abstractly individualizes the mechanical body to deconstruct the essence of being human in its strict relationship with a unified body. Her rejection of the Cartesian duality in Figure 14 depicts the fragmented body as a BwO to express the impact of mechanization in the Weimar life.

Likewise, Deleuze and Guattari (2005) conceptualize expression as "a semiotic collective machine that preexists them and constitutes regimes of signs" (p. 63). In that manner, Höch's inbuilt face comprises the collective imagining of a mechanized society that gives privilege to the mechanical production system. The mass production of universal bodies, ironically, fragments bodies into separate parts: the limbless body with a face mask on the left side of the painting and the departed hand on the right side. While elaborating this separation, referring to Deleuze and Guattari's types of machines as social and semiotic help examine Höch's expressive

artistry. The social machine is connected to the “technological content” that is “characterized by the hand-tool relation and, at a deeper level, tied to a social Machine and formations of power” (Deleuze & Guattari, 2005, p. 63). In Figure 14, Höch breaks down the organs’ pre-given and defined roles in a unified and fixed human body with the separation of hand from this identified structure of the human body via a metal spring. Thus, the separation of hand transforms the social machine and its forms of power (in this case, Taylorist production system) into a non-unified, non-dualistic form of the human.

On the other hand, the semiotic machine is tied to the symbolic expression of the relationship between the face and the language as well as the regimes of signs (Deleuze & Guattari, 2005, p. 63). The interpretation of the neutral face in the *Study for Man and Machine* practices Braidotti’s rejection of the traditional and universal representation of the subject. The neutral and universal visualization of the human face can be elaborated as a critical posthumanist reaction to the unifying representation of identities. Höch destructs the humanist universalism and transforms the human body by montaging the face with a metallic plate.

Figure 15

Hannah Höch, *Das schöne Mädchen* [The Beautiful Girl], 1919–20, photomontage and collage, 35 × 29 cm, Berlin / Private Collection / Art Resource, NY / Höch, Hannah (1889-1978) © ARS, NY

Höch's fragmentary human embodiments in Figure 15 utilizes the non-binary angle of critical posthumanism from the perspective of gender roles. Her non-dualistic gender visualizations coincide with the technologically merged women's bodies. While Hausmann creates the new man as the visualization of *Gemeinschaft*, Höch creates her new woman as the counter-discourse of patriarchy. Accordingly, Biro (2009) states that "the new woman suggested a transformed mode of "modern" female identity, distinguished from the "traditional" types characteristic of Wilhelmine society and connected to the modernization, rationalization, and sometimes the *Americanization* of everyday life during the Weimar Republic" (p. 204). Höch depicts the process of modernization and transformation in Figure 15 with the embodiments of the cyborgian female figures. Unlike Hausmann's unifying philosophy towards the new man, Höch's new woman liberates her roots from the unified descriptions of gender with depictions of short hair, short skirts, leisure time (watch), travel (wheel/umbrella), consumerism (BMW), education/power (lightbulb head).

She gives a rhizomatic structure to social, historical, and cultural formations of female identity within a liberatory sense enabling women to distinguish themselves as cyborgs (Biro, 2009, p. 203). As in the *Study for Man and Machine* Höch disrupts the unified body construction with an abstraction of organs such as the faceless visualization and the bodiless face. Even though the woman on the I-beam has almost a unified body, she continues to be fragmented in terms of her headless and armless visualization. As in Ernst's *The Young Chimaera*, the reasoning process occurs via a technical tool that is the lightbulb as the symbol of modern technological developments. The constant linkage between women's bodies and the technological parts (clock, lightbulb, wheel, etc.) raises critical posthumanist viewpoints on the non-categorized, non-unified, and non-hierarchical woman body structure.

From a critical posthumanist lens, Haraway (2004) stresses that ""Gender" was developed as a category to explore what counts as a "woman", to problematize the previously taken for granted, to reconstitute what counts as "human"" (p. 58). The deconstruction of what it means to be human in search for meaning finds a visual correlation in Höch's artwork as the decentralization of majoritarian practices over women's bodies. In contrast to Hausmann's affirmative perspective, the majority of the *Gemeinschaft* can be analyzed as an excessive definition of a "fully human community" that "turned out to belong only to the masters" (Haraway, 2004, p. 60). Höch's non-hierarchical assemblage transforms women's bodies from a fully human community as the *Gemeinschaft* to a more reactive expression of a gender-free world that new woman creates herself.

The rejection of the majoritarian representation of the female body brings about the minoritarian visualization of it. This process includes the rejection of patriarchal

discourses over women's body and their productivity in the Weimar era. Because the concept of minorities "as subsystems" in which the minoritarian accommodates "a potential, creative and created, becoming" (Deleuze & Guattari pp. 105-106), Höch's artistry can be examined as the connection of the two respects of the minoritarian: the usage of multiple cuts from magazines and multiple female figures in separated minor images. This potential and creative connection of the multiplicities has a strong resonance with Deleuze-Guattarian concept becoming-woman. Regardless of their plural visualization, women are "a minority" (Deleuze & Guattari, 2005, p. 106) and "they create only by making possible a becoming over which they do not have ownership, into which they themselves must enter; this is a becoming-woman affecting all of humankind, men and women both" (Deleuze & Guattari, 2005, p. 106). Höch decentralizes the ownership of patriarchy and its homogenous, static, and fixed ideologies through the use of heterogeneous, fluid and non-fixed co-existence of split female bodies. The disintegrating bodies of women in Figure 15 reconstruct the unified notion of the human body as BwO which is "inseparable from a becoming-woman, or the production of a molecular woman" (Deleuze & Guattari, 2005, p. 276). In terms of production, female subjects' fragmentation stems from the conservative body politics of the *Volkskörpe*r over the human body, specifically women's bodies, that aim to regenerate the German nation in Figure 15. Höch, unlike this politics, degenerates women's body utilizing mechanical reproduction systems in which the status quo ironically regenerates itself.

With Höch's political standpoint towards the regenerative body practices, *Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany* accommodates the entanglement of politics, ideologies, entities, as well as materials as a degenerative art form. As a decentralized, non-unified, non-

hierarchical form of assemblage, it encompasses a molecular sense of cyclical visual narration in which the "story always slips into, or tends to slip into, the space between two figures in order to animate the illustrated whole" (Deleuze, 2003, p. 3). This assemblage enacts the process of transformation via fragmented and distributed human bodies that are linked with technological, political, ethnical, historical, and typological characters. Decentralized visualization emphasizes a rhizomatic structure of the artwork that de-emphasizes polarizing hierarchies. In this collage, Höch devises a deterritorialized sphere of the Weimar period to escape from the established structures of oppressive politics. She dislocates the pre-given identities in the liminal bodily dimensions stressing the mutual transformation between human and non-human spheres. This reciprocal exchange covers socio-political, historical, and aesthetic domains as the areas for struggle.

Figure 16

Hannah Höch, *Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands* [*Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany*] (1919–20). Collage 114 × 90 cm. Berlin / Nationalgalerie, Staatliche Museen, Berlin, Germany / Photo: Jörg P. Anders / Art Resource, NY / Höch, Hannah (1889-1978) © ARS, NY

Höch's aesthetic tendency towards the period's politics rests on the *Volkskörper*'s destruction via the ontologically merged bodies' historical and political reflections. In that context, she affirms an acentered structure of the narrative concerning a political sense as well. The decentralized political subjectivity in Figure 16 can be evaluated as an ethos that gives values to mutual creation (Braidotti & Dolphijn, 2014, p. 26). This reciprocal creation deterritorializes the settled, traditional and unified forms of the human body, similar to the artists in question in this thesis. Höch creates a new subjectivity through the disruption of pre-given identity forms. Her affirmative attitude towards multiplicities in terms of temporal and mobile visualizations of them emphasizes the fluidity and interconnectivity of the human body. In terms of the interconnectivity of bodies, Braidotti (2006) states that "Bodies-in-time are embodied and embedded entities fully immersed in webs of complex interaction, negotiation and transformation with and through other entities. Subjectivity is a process that aims at flows of interconnections and mutual impact"

(p. 154). Höch's materialization of the political subjects' bodies in Figure 16, such as kaiser Wilhelm II of Prussia at the right top of the collage within a monographic expression composed of a wheel, ship's motor, new-born baby, wrestlers and so on, composes complex interactions among social, cultural, and political realms. Therefore, Höch's new subjectivities develop in a constant process of interaction among one another.

In a similar manner to Hausmann, the questioning of what it means to be human arises from the connection of subject and form as well in Figure 16. Biro (2009) stresses that "Through both subject matter and form, it suggests that human identity is a product of the interaction between subjective and objective elements, aspects of the personality both private and unique as well as general or intersubjective" (p. 67). Though Biro's assessment provides a relational manner for the construction of the human body in Figure 16, he strictly categorizes human identity as a final product. Unlike molar definitions of human identity, Höch liberates the cyborg bodies from the unified concept of the human body that derive from the linear understanding of history, the determinist approach towards body and identity construction in Figure 16. Haraway (2004) assesses the notion of identity with cyborg politics, which is an area of struggle against central dogmas, while affirming the fusions of animal and machine (p. 34). Likewise, Höch constructs a space of struggle for Western unity's dualistic structures in terms of its bodily politics.

Finally, Höch critically decentralizes the Western unity and fragments it into parts that have interconnections in a rhizomatic structure. The fragmenting, transforming, and deforming human body embodies a non-autonomous subjectivity particularly in Figure 14, continuous multiplicity in Figure 15, fragmentation as well as

heterogeneity of ideas and materials in Figure 16. Thus, Höch's critical visual narratives contribute to the field of Weimar aesthetics and the critical posthumanist studies concerning a Deleuze-Guattarian philosophy.

4.5 Conclusion

This chapter elaborates on Hausmann's and Höch's artistry as inextricable parts of the Berlin Dada. The philosophical, aesthetic, and political reflections of the cyborgian embodiment explicate the process of bodily transformation in their works in the form of new man and new woman. This chapter delves into the artists' non-traditional art forms, as molecular creative spaces for the artists through the ontology of becoming. Following the third chapter's philosophical tendency, this chapter scrutinizes the principle of becoming via a political trajectory. The next chapter analyses the Weimar period's political framework in terms of the hybrid bodies of war cripples in Otto Dix's artworks and the automatization of political behavior in George Grosz's projects.

CHAPTER V

POLITIZATION OF HUMAN-MACHINE INTERFACE IN WEIMAR AESTHETICS

5.1 Introduction

This chapter discusses the politization of the human-machine interface in the Weimar era due to the period's politics, including the Republic's criticism, political figures, but most importantly, the impacts of the Great War on people's everyday lives. The depiction of everyday life by advocating a detached aesthetic towards subjects occurs both in Otto Dix's and George Grosz's paintings with the metamorphosing human bodies. Both artists criticize the bourgeois ideology and the impacts of the machine concerning the ruling class's ideology. They find it essential to discuss the automatization of everyday life in terms of social inequalities. Their artworks cover the urban life and its alienating implementations in the cyborg bodies of war veterans, the beggars, and the bourgeois regarding the aesthetics of fragmentation. Thus, Dix and Grosz approach the Weimar period's socio-cultural and political life critically in their artworks, aiming at a realist perspective. As the leading art movement in which Dix and Grosz are associated, New Objectivity refers "to nonexpressionist representational art of the interwar period in Germany" (Makela, 2007, p. 134). This art movement carries an important role in this thesis to examine Dix's and Grosz's artworks through the *Volkskörper*'s exclusionary body politics in the Weimar period with "the anarchism of marginalized groups" (Lethen, 2002, p.

6). The exclusion of war cripples and the beggars as the *others* of the healthy German nation contains the critique of degenerative discourses in Dix's paintings. His main criticism arises from the vulnerability of the marginalized social groups' hybrid co-existence with various prostheses in everyday life. Likewise, Grosz is critical about the war cripples and their place in society, but additionally, he condemns political strategies that Weimar conducts and people's interest in those polarizing practices. Critical posthumanist perspective through artistic practices over the *Volkskörper*'s exclusionary and polarizing politics helps discuss a non-hierarchical and rhizomatic way of politicizing the hybrid human body. In order to posit an aesthetic of fragmentation, it is significant to analyze New Objectivity as one of the art movements in the Weimar era. The following section discusses New Objectivity and its practices in Dix's and Grosz's artworks within this scope.

5.2 New Objectivity

It is important to point out New Objectivity and its artistic impacts on Dix's and Grosz's artworks as objective viewpoints towards "life that rejected the noble and grandiose in favor of the pragmatic" (Makela, 2007, p. 134). Maria Makela (2007) defines New Objectivity as an ideology that is stabilized "between the period of 1924 and 1929, when America was taken as a model for the social, political, economic, and cultural life of Germany" (p. 134). Janet Ward (2001), similarly, considers Weimar Germany's Americanization as the "tendencies of rationalization" (p. 93). Concerning the rationalistic characteristic of this movement, Eric D. Weitz (2018) states that "New Objectivity emphasized realism, modulated tones, and clean lines" (p. 223). In contrast to surrealist emphasis on non-rationality in the third chapter, New Objectivity's rationalistic base cultivates this thesis's overarching argument on

the Weimar period's socio-cultural environment with its inner crises. In this manner, New Objectivity adds new values to the heterogeneous milieu of Weimar aesthetics.

The heterogeneous structure of the period involves critiques of identitarian discourses both in public and political spheres. New Objectivity's political angle is essential to associate its non-identitarian philosophy with the Deleuze-Guattarian notion of becoming in terms of interconnectivity among entities. Accordingly, Richard W. McCormick (2001) asserts that "A new order of modern social, gender, and sexual identities threatened more traditional concepts of identity" (p. 50). The non-traditional visualization of the modern identities develops the molecular understanding of the sexualized, racialized, and naturalized others as neither subjects nor objects but conditions "under which not only subject and object are redistributed" (Deleuze & Guattari, 1994, pp. 18-19). Similar to the lines of becoming, the marginalized social groups in the Weimar Republic that are "stigmatising names echoed in the discourses of social hygiene and eugenics: prostitutes or whores, cripples, the insane or the mad, the primitive" (Heynen, 2015, p. 39) appears as "the condition for our passing from one world to another" (Deleuze & Guattari, 1994, pp. 18-19) in the artworks under question. McCormick remarks on Weimar's anxiety about the *others* of the society, focusing on the sexualized others in modernity as "an attempt to re-achieve "masculine" mastery through objectivity, science, technology" (p. 51). The sexualized other as one of the inextricable parts of the New Objectivist movement finds embodiment in Figure 20 with the critique of rationalized and sexualized molar structures in the Deleuze-Guattarian sense. Hence, the new subject in the New Objectivity "opens up the depths of the space of action in such a way as to eliminate what causes the expressive world of pain's depth" (Lethen, 2002, p. 88). Dix's and Grosz's depictions of the marginalized others

expose the designated space by the conservative politics for action in which the others' social and political participation are questioned via visual art.

Heterogenous and non-identitarian visualizations in New Objectivity deconstructs the outlook of "homogenous national identity" (McCormick, 2001, p. 58) in visual arts as "new ways of seeing and depicting the familiar, the everyday" (Guenther, 2003, p. 33). For Irene Guenther (2003), New Objectivity is an art movement that portrays post-War Germany with its "urban life, night life, crowded streets, dirty cities, workers, machines, and factories, as well as of the alienated individual placed in a modern world he could neither fathom nor control" (p. 43). Dix and Grosz capture the place of the alienated individual in the modern city with her/his struggle for creativity by being in the middle of the *Volkskörper*'s exclusionary politics. The alienated individuals in their following artworks build new objectives for themselves to question hegemonic powers over the entities exposed to discourses of social hygiene and eugenics. Even though Guenther describes New Objectivity as "the mirror of palpable exteriority" (p. 53) in terms of its static and centripetal (pp. 35-36) characteristics, Deleuze and Guattari's theorization of the rhizome sets free the representational visual codes in Figure 17 and Figure 20 via dynamic and centerless philosophies.

It is significant to mention this movement's political side to comprehend this chapter's political theme. According to Guenther, New Objectivity "portrayed bourgeois smugness, political and economic stabilization, and further industrialization before the disastrous depression years (1929-33)" (p. 44). Weimar artists' radical attitudes towards the social issues in the early 1920s were crucial for them to access the masses and practice democracye in terms of the "creation of an

artistic style and syntax that the masses would understand" (Makela, 2007, p. 139) through visual art. Their left-wing stance was rebellious for the apolitical manner of expressionism in rejecting modernist abstraction (Makela, 2007, p. 138). Unlike Ernst's abstractive visual experiences in Chapter 3, Dix's and Grosz's artistic style extends this thesis's frame to more political philosophy in post-War Germany in a similar manner to the Deleuze-Guattarian concept of the rhizome. Because "*Neue Sachlichkeit* artists discerned the visible world with a cool, analytical approach, a new matter-of-factness, and sobriety" (Guenther, 2003, p. 45), the object in New Objectivity constructed as a "clarified" (Guenther, 2003, p. 35) matter. A questioning of the defined molar structures of the matter and mind is essential to analyze Figure 20. In this manner, this chapter evaluates Dix's and Grosz's artworks from a more relational ontological perspective.

5.3 Otto Dix's War Cripples as the Others of Weimar

Wilhelm Heinrich Otto Dix (1891-1969) is an important figure to seek out for the amputated veterans' splintering bodies in visual arts as a crucial outcome of the social and political changes in the postwar era. Dix's critical style underpins this thesis's questioning on the status of the disintegrating bodies, particularly war veterans' bodies, in everyday life of the Weimar period that experiences instabilities in economic and political spheres. Together with his colleagues, Otto Dix "gave voice to post-World War I Germany, the tormented political theater of the Weimar Republic, the instability of German society, and the desperate disquietude of the time" (Guenther, 2003, p. 46). The unstabilized forms of politics appear as one of the main themes in his artistry. This section discusses the changing form of the political

struggles regarding bodily change in two paintings by Dix: *Prague Street* and *The Skat Players*.

Primarily, the Deleuze-Guattarian concept of the rhizome helps analyze Dix's artworks due to their plurality and heterogeneity in terms of various altering bodies of the Weimar's others. In Dix's paintings, there are strong connections between the war veterans' social struggles and their artistic depictions in a rhizomatic way. In terms of connective and heterogenous features of the rhizome, it is interesting to see socio-political connections of the human body to the different prostheses of the war veterans both in *Prague Street* and *The Skat Players* as the illuminations of everyday life. In terms of connectivity, Poore relates the end of WWI with the discourses of disability when war veterans emerged into the public sphere (p. 13). Poore states that "Progressive and leftist artists, photographers, and writers created a flood of images of impoverished *war cripples* and horribly wounded soldiers in order to critique militarism and social injustice" (p. 4). The critique of militarism has a central importance in Dix's paintings, specifically in *The Skat Players*, with the depictions of the deforming and disintegrating human bodies. The amputated bodies of the war veterans bear the destructive impacts of the war on humans' physical and social lives through their endeavors on social injustice. Dix visualizes non-equal practices of everyday life in Figure 17 with the illustration of marginalized human bodies. Even though Dix creates a dichotomous representation of Weimar's social classes with the marginalized and posthumanized body of the beggar on the upper side and the bourgeois man with his posthuman body in the below section of *Prague Street*, he builds a centerless visual narration. It is crucial to deconstruct this dichotomous representation via the non-dichotomous and centerless philosophies of becoming and critical posthumanism in terms of subject formation.

Figure 17

Otto Dix, *Prager Straße* [Prague Street], 1920, oil and collage on canvas, 101 cm x 81 cm, Kunstmuseum, Stuttgart.

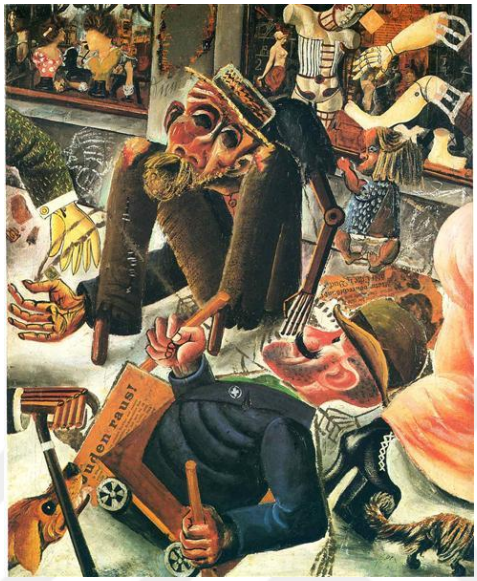
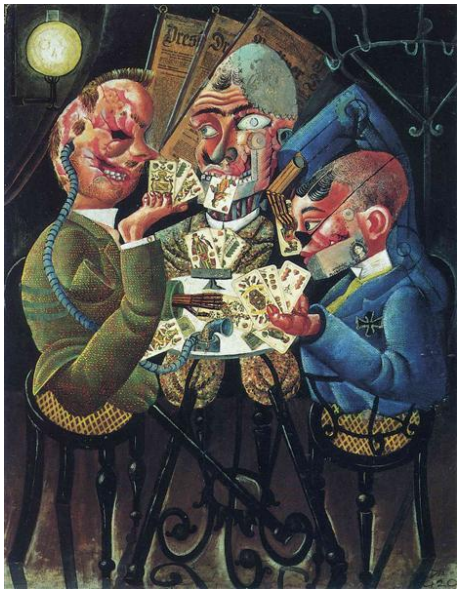


Figure 18

Otto Dix, *Die Skatspieler* [The Skat Players], 1920, oil and collage on canvas, 87 x 110 cm, Alte Nationalgalerie, Berlin, Germany. Photo: Joerg P. Anders / Art Resource, NY / Dix, Otto (1891-1969) © ARS, NY



Similar to Weimar's Progressive and leftist artists, Braidotti (2006) carries anti-militaristic concerns on the new forms of subjectivity through philosophical discussions on it (p. 139). As in the connective characteristic of the rhizome, she states that "We need to think the spaces in-between and their interconnections, without stopping at any one centralized concept: a nomadic style of thinking which is open to encounters with others - other systems of thought or thinking environment" (Braidotti, 2006, p. 139). Dix's nomadic style in the designated artworks questions the centralized and unified notion of the humanness through the class struggle's counter-actualization with a grotesque body of a beggar. Poore assesses that "If some disabled veterans took the individual step of presenting themselves as beggars, the demonstrations of disabled veterans that took place in the economic chaos of the early and late Weimar years were self-presentations on a massive scale" (p. 16). The bourgeois man's limbless body finds movement through a wooden prosthetic device merged with a metal wheel in the place of his legs that enhances his ability to walk in contrast to the beggar's stillness. The controversial expression of the movement can be described by "the elasticity of the sensation" (Deleuze, 2003, p. 41). Whereas the beggar's deformed body enframes the "immobility beyond movement" (Deleuze, 2003, p. 41) in the process of senses' dissipation by being unable to move, the bourgeois man's mobility builds a paradoxical structure of the deformed human bodies. The social ontological perspective of the marginalized group (low economic status) expresses not only the movement per se but also "the levels of sensation that explain what remains of movement" (Deleuze, 2003, p. 41). In Figure 17, what remains is the harmful implications of the social injustice. As posited in the second chapter, the Enlightenment's progress-oriented philosophy also involves vague outcomes regarding its universalized assumptions of progress. Since Dix paints two

different socio-economic groups' members within their dichotomous everyday life practices, the universal concept of progress becomes a problematic structure.

Regarding the inner strains mentioned above, universality as the inner strain of humanism gives rise to a questioning of the generalizing discourses on the human body and its politics in Figure 17. Considering the shattering bodies' prosthesis in Figure 17, the politics of location is crucial to utilize critical posthumanist methodology in which Braidotti (2006) wishes "for a more comparative and dynamic transversal analysis of the transposed axes of subjectivity, in keeping with a materialist approach and a self-reflexive account of positionality, or the politics of location" (Braidotti, 2006, p. 139). While Dix compares the polarized edges of the Weimar society, the beggar and the bourgeois man, he politically localizes their relationships with prosthetic devices taking chaotic conditions of the First World War into consideration. In terms of universal representations of the human condition, Poore stresses that "On the whole, prewar expressionist depictions of illness, insanity, and disability aimed to make general statements about the human condition rather than situating these experiences in any specific, readily identifiable social context" (p. 19). Dix's New Objectivist style empowers the specific conditions of the everyday lives of Weimer's others with a social context in Figure 17. His political attitude towards the everyday life of the Weimar includes "the direct juxtaposition of artificial materials, fragments of everyday objects, and oil paint to capture the chaotic reality of alienated modernity and battered bodies" (Carl, 2012, p. 312). The artificial materials as the wooden prosthetic arms and legs in the altering bodies of the beggar and the bourgeois capture the in-betweenness of the split human body parts in terms of their functions together with the plastic prosthetic arm, leg, and foot on the shop window in Figure 17. While the wooden stick without feet in the beggar's depiction

refers to the injustice in the Weimar society, the plastic prostheses on the shop window signify the commodity culture. Therefore, the destruction of the totalized and universalized notion of the human body leads to the creation of the cyborg in which there is “an intimate experience of boundaries, their construction and deconstruction” (Haraway, 2004, p. 38).

The cyborg’s process-oriented structure intensifies the process of bodily change both in Figure 17 and Figure 18. The processual ontology reveals the experience of marginalization in Figure 17 and alienation as one of the social realities of the war cripples in Figure 18. Socially and politically layered structures of the presented artworks foster the relational and processual ontology to seek the revolutionary practices. In the line with Deleuze-Guattarian philosophy, Paul Patton (2000) conceptualizes their poststructuralist politics as a tactical version “directed at particular or local forms of revolutionary-becoming rather than wholesale social change” (p. 8). Notably, in Figure 17, Dix focuses on the social injustice regarding the class struggle between the poor and the elite aiming at a change in this specific socio-economic basement. Concerning the non-universal problematization of the social injustice in Figure 17, Patton’s (2000) discussion on the concepts’ localizations is important to relate the notion of becoming in terms of the transformations in the social structure and the human body:

> Because concepts are always created in relation to particular problems, and because different problems themselves may be interconnected, any given concept will be located in a series of virtual relations to other concepts. These virtual relations with other concepts constitute the “becoming” of the concept in question. Concepts enter into such virtual relations when the elements of one become indiscernible from those of another. These relations in turn form particular paths along which the concept might be transformed into something else. (p. 14)

In Dix's paintings, virtual relations deconstruct the given concepts of the *Volkskörper* via cyborg bodies and deterritorialize the unified representations of the human body. In Figure 17, the process of becoming happens through the interconnections among social classes and their struggles in everyday life. In doing so, Dix contrasts the processes of bodily transformation in two forms: the bourgeois man's cyborg body, which is merged with a wooden prosthesis connected to metal wheels, and the split body of the beggar with his wooden legs. While the first body form reveals the transhumanist notion of progress and enhancement, the second body portrays the opposite of this progression with the beggar's stillness. The beggar's altering body in Figure 17 reflects a posthumanist vision of how the universal notions of humanism can ignore the social imbalance.

Cyborgs' inclusive structure brings together "human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways" (Haraway, 2003, p. 4). In Dix's paintings, the amalgamation of the organic and technological realms comprises the amputated war veterans' bodies merging with prostheses made of wooden, metal in various parts of the body such as legs, arms, ear, hands, eyes and the chin in Figure 18. The hybrid conjunctures of the organic and technological spheres enable war veterans to experience bodily, social, and political processes of becoming via their split bodies. The concept of the cyborg also brings together freedom and structure in *The Skat Players*: liberation from the unified definitions of the human body, and the war's structural image together with its detrimental impacts. In terms of the Deleuze-Guattarian concept of BwO, "it is necessary to annul the organs, to shut them away so that their liberated elements can enter into the new relations from

which the becoming-animal, and the circulation of affects within the machinic assemblage, will result" (Deleuze & Guattari, 2005, p. 260). In Figure 18, the war veterans' amputated bodies liberate their pre-given roles as cripples with the process of becoming-cyborg. Their dissolved bodies without organs provide a new area for the war veterans to change these determined roles due to their multiple experiences in two different poles of their life: the battlefield and the social life. Thus, their bodily interface with different technical elements, such as metal legs, wooden arms, hearing aid, metal chin prostheses, strengthens their ontological in-betweenness due to their aforementioned experiences.

With regards to the political expression of the human body, Deleuze's (2002) theorization of the body with active and reactive forces is worth noting:

> Being composed of a plurality of irreducible forces the body is a multiple phenomenon, its unity is that of a multiple phenomenon, a "unity of domination". In a body the superior or dominant forces are known as active and the inferior or dominated forces are known as reactive. Active and reactive are precisely the original qualities which express the relation of force with force. (p. 40)

The concept of the unity of domination is essential to scrutinize the *Volkskörper*'s dominant practices over the unified notion of the German body in Figure 17 and Figure 18. The radical relationality of active and reactive forces of the *Volkskörper* emphasizes Dix's political concerns on social injustice in the grotesquely mutating human body in Figure 17. While the *Volkskörper*'s active forces are embodied by the unified notions of the body in the Weimar period, its reactive forces embrace creativity both in Figure 17 and Figure 18 respectively through the disintegrating body parts of the people on the street, arm and leg prostheses made of plastics on the window, and with the partially limbless bodies' wooden prosthetic arms and legs.

Within this scope, it is pivotal to examine the transfiguring bodies' subjectivity in Figure 17 and Figure 18 considering the state's exclusionary politics towards the amputated bodies as a paradoxical discourse. On the one hand, Weimar Republic supports the Taylorist production system in the embodiment of the bourgeois man's prosthesis, on the other hand, it excludes the beggar's cyborg body from the economic system by obliging him to beg. Dix's inclusionary style thus connects the state and the subject in the cyborg bodies in a critical manner. As in Braidotti's (2016) non-unitary posthuman subject that is "in active resonance with external flows of forces and power effects" (pp. 22-23), Dix's non-unitary depiction of the cyborg bodies captures the discursive area of politics in the Weimar Republic. Concerning Dix's comparative visual narration, Figure 17 and Figure 18 reveal the multiple forms of resistance in two categories: conservative resistance of the *Volkskörper* and the left-wing's liberal resistance. While Figure 17 reveals a more contradictory depiction of these politics, Figure 18 adopts the relationality of the two political forms in the cyborgs' altering figures who have similar socio-economic and cultural levels. Braidotti (2016) further explains that "multiple mechanisms of capture engender multiple forms of resistance. Power formations are time-bound and consequently temporary and contingent upon relational action and interaction" (p. 23). The time-bound structure of the power formations locates Figure 17 and Figure 18 in the specific historical period as temporal experiences of resistance. In a similar line with Deleuze and Guattari's theorization of the active and reactive forces, Figure 17 delineates the relational action as the *Volkskörper*'s socio-economic and cultural embodiment in the beggar's split body. It is relational because it mediates the conservative politics of the *Volkskörper* through the physical bodies

of the beggar and the bourgeois man. However, the interaction of these bodies in Figure 17 adds a liberal type of resistance through the artwork itself.

Deleuze and Guattari's political theory includes "a political ontology that provides tools to describe transformative, creative or deterritorialising forces and movements" (Patton, 2000 p. 9). The designated artworks of Dix transform the active forces of the *Volkskörper* with a political ontological depiction of the war cripples' grotesquely visualized bodies. According to Patton, Deleuze-Guattarian theorization of politics can be conceptualized in two levels: molar and molecular. He articulates that:

> On the one hand, politics is played out in conflicts between molar social entities such as social classes, sexes and nations. On the other hand, it is simultaneously played out at the molecular level in terms of social affinities, sexual orientations and varieties of communal belonging. (Patton, 2000, p. 43)

Given the molar and molecular levels of politics, Dix identifies the Weimar period's transforming bodies both in Figure 17 and Figure 18 concerning their molar conflicts. In *Prague Street*, Dix materializes the endeavor between social classes to connect with the technological tools, prosthetic devices and animals like cats and dogs. While Dix materializes the molar conflicts in Figure 17, he reveals the molecular levels of varieties of communal belongings in Figure 18 by depicting the war veterans' cyborg bodies in a social group that gambles. Similar to his tendency in Figure 17, Dix portrays the desire of the communal and national belonging as well as the national memories (Poore, 2007, p. 20) of the veteran soldiers in *The Skat Players* through their posthuman bodies.

Following the molar and molecular levels of politics, Deleuze and Guattari's political ontology includes different angles to examine the process of bodily change in Dix's

paintings. Deleuze and Guattari (2005) differentiate the notion of politics from the political by stating that:

> Politics operates by macrodecisions and binary choices, binarized interests; but the realm of the decidable remains very slim. Political decision making necessarily descends into a world of microdeterminations, attractions, and desires, which it must sound out or evaluate in a different fashion. (p. 221)

Although the molar level's politics operates on the level of macropolitics, its dualistic structure inspires Dix to convert binaries into the non-dichotomous realms of Weimar society as depicted in a radically relational composition in his artworks in question. The beggar's posthuman body in *Prague Street* transforms the macropolitics of the class struggle into a micropolitical sphere where the beggar finds himself in a cyborgian subjectivity. The refusal of a deterministic philosophy in the process of becoming a cyborg in *Prague Street* dismantles the centralized understanding of power and puts it as "differential mechanisms of distribution of material and discursive effects which also impact on subjectivity" (Braidotti, 2016, p. 22). In Figure 17, Dix decentralizes the *Volkskörper*'s centered hegemony on the German body by distributing different socio-economic classes in their differentiated body forms.

Hereby, *Prague Street* and *The Skat Players* provide the process of political transformation in an intense relationship with the human body's mutation. The shattering bodies' processes of becoming-political in Dix's paintings strongly emphasize the minoritarian ontology of war veterans in terms of transformations in their subjectivity. The posthuman subjects of Dix resist politics' majoritarian practices over society, specifically national body politics. Dix develops his artistry through a political ontology by questioning social and political realities and their effects on the war cripples' amputated bodies. The next chapter evaluates George

Grosz's works of art concerning politics' majoritarian practices in political decision-making processes in terms of the Deleuze-Guattarian conceptualization of the active forces.

5.4 Automatization of Humanity: George Grosz's Mechanical Bodies

Georg Ehrenfried Grosz's (1893-1959) artistry is pivotal for this chapter to expand upon the aforementioned political ontological discussions on the human body regarding Grosz's visual practice. According to Beth Irwin Lewis (1971), the war had a strong effect on Grosz to experience the chaotic reality of the war that differentiates his artworks in the early twenties from the period before 1914. Grosz's experience of the war makes him more curious about politics by developing "an avant-garde communist aesthetics" (Heynen, 2015, p. 234). In that manner, this chapter explores Grosz's artworks taking into consideration the impact of the First World War to discuss how Grosz depicts the entanglement of different ontologies in his automatized cyborg bodies at play in his work.

Considering Grosz's visual art as a political reaction to the effects of the First World War, Heynen sheds light on the cultural realm of the period by stating that "The War remained a key theme throughout much of the Weimar period, shaping many critical cultural responses to capitalist modernity" (Heynen, 2015, p. 252). Akin to Hoerle's paintings and their criticism of industrialism, *Republican Automatons* and *Daum Marries Her Pedantic Automaton George in May 1920, John Heartfield is Very Glad of It* provide political responses to capitalist modernity via the human body's mergence with machine. Moreover, Grosz carries a similar attitude with the artists discussed in the former chapters toward Weimar's crisis in terms of modernism regarding its fragmenting and alienating structures. However, Grosz's unique

expression specifically points out to macropolitical structure through his active participation into *Kommunistische Partei Deutschlands* (Communist Party of Germany), which "claimed a heritage of *spontaneity* that stressed revolutionary praxis as the autonomous action of the working class rather than a disciplined party" (Heynen, 2015, p. 236). Grosz's leftist ideology supports his artistic production through spontaneous revolutionary practices. In contrast to Berlin Dada's tendency to shock spectators, Grosz's new objectivist form-giving to mutating human bodies derives from a bourgeois culture and its criticism through KPD (Heynen, 2015, p. 236). Accordingly, Heynen describes this aesthetic tendency through an "experience of capitalist modernity as shattering" (Heynen, 2015, p. 236). Even though modernism's shattering characteristic is the common theme in the previous artworks, Grosz's aesthetic touch on this issue furthers the topic into the realm of politics.

Since the Deleuze-Guattarian political ontology provides different conceptualizations of politics, Grosz's visual art practice is worth examining in terms of the process of bodily transfiguration in the socio-political realm of the Weimar. While the former section examines Dix's cyborg bodies from the Deleuze-Guattarian understanding of the political in terms of its minoritarian structures, Grosz's aestheticization of the transforming human bodies in Figure 19 includes majoritarian structures of politics. His membership in KPD affects his artistry in the politization of the communist ideology. In a similar attitude to Hoerle's criticism of industrialism, Grosz's artworks also stand for the masses' mechanization. Nevertheless, Grosz's active engagement with KPD differentiates his artworks from his colleagues due to his majoritarian concerns. While Hoerle puts workers into his focus, Grosz puts the majority of the Weimar era. Therefore, his criticism not only includes the ideology of ruling classes

but also the pro-war discourses as well (Lewis, 1971, p. 41). In that manner, this specific criticism is worth examining in Figure 19.

Figure 19

George Grosz, *Republican Automatons* [Republikanische Automaten], 1920, watercolor and pencil on paper, 60 x 47.3 cm, The Museum of Modern Art, Manhattan. © 2021 Estate of George Grosz.

From Deleuze and Guattari's viewpoint, mass and class definitions are essential to evaluate Grosz's artworks deeply. They conceptualize these notions along these lines:

> Mass movements accelerate and feed into one another (or dim for a long while, enter long stupors), but jump from one class to another, undergo mutation, emanate or emit new quanta that then modify class relations, bring their overcoding and reterritorialization into question, and run new lines of flight in new directions. Beneath the self-reproduction of classes, there is always a variable map of masses. (Deleuze & Guattari, 2005, p. 221)

This aspect upholds Grosz's questioning of the masses under the active forces of the Republic. Remarkably, the process of mutation in mass movements provides a significant viewpoint to examine the conservative ideologies in Figure 19 under the impact of urban city life. In this art piece, Grosz visualizes the conservative ideology that supports discourses on the metropolitan life as a degenerative threat for the German morality and spirit, which is mentioned in Chapter 1. However, this right-wing ideology includes a contradiction in terms of the unified and traditional ideologies towards the State, human body, social and political elements such as the war veterans' social status and their voting behaviors in the fragmented visualizations of these concepts in *Republican Automatons*. From a Deleuze-Guattarian perspective, Grosz's reaction towards the right-wing's paradoxical structure specifies a practical politics for the social bodies that free "the immanent forces from the strictures of predetermined forms to discover their own ends, invent their own constitution" (Hardt, 2003, p. 121). Although the cyborg Republicans support the politics' majoritarian practices, they destroy the predetermined bodily forms via their depiction of the bodies that merge with metal hook, wooden leg, and cogwheel in the form of a brainless mannequin. Grosz provides multiple aspects to evaluate communist and conservative ideologies in their radical relationalities with the *Volkskörper*. Therefore, he deterritorializes the majoritarian representation of the conservative human body into a minoritarian visualization of the transfiguring bodies of Republicans in Figure 19.

In terms of Grosz's resisting cyborgs, Braidotti's statement is worth noting: "If power is complex, scattered and productive, so must be our resistance to it" (Braidotti, 2013, p. 27). Regarding the notion of power, *Republican Automatons* has a layered structure that needs further examination in terms of processual ontology.

Grosz's political ontological expression, which is directly related to a leftist ideology, questions the human body in two senses: the artificial sense that signifies machine-like entities and the collective sense that indicates the liberal individuals' communal bodies concerning the Enlightenment's second inner strain of sovereignty and liberty. The most important issue in Figure 19 is the conjuncture of the artificial and the collective bodies that materialize the political ontology in "the infinitely plastic universe of cyborgs" (Hardt, 2003, xiv). Grosz's materialization of the political plasticize the depiction of the polarization of the amputated bodies and the hierarchical domination of the *Volkskörper*. The cyborg figures' plasticity in Figure 19 also makes the hybrid bodies of *Republican Automatons* as relational entities in terms of the interconnections among enduring presences of transfiguration as in the Ernst's collage *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* in Chapter 3.

Haraway's theorization of the figuration is also valuable for analyzing Figure 19 in terms of the figurative socio-political power structures of the Weimar period. The explanation of the figure includes different meanings as follows:

> A figure is geometrical and rhetorical; topics and tropes are both spatial concepts. The *figure* is the French term for the face, a meaning kept in English in the notion of the lineaments of a story. *To figure* means to count or calculate and also to be in a story, to have a role. A figure is also a drawing. Figures pertain to graphic representation and visual forms in general, a matter of no small importance in visually saturated technoscientific culture. Figures do not have to be representational and mimetic, but they do have to be tropic; that is, they cannot be literal and self-identical. Figures must involve at least some kind of displacement that can trouble identifications and certainties. (Haraway, 1997, p. 11)

Considering Haraway's description, the cyborg Republican figure in *Republican Automatons* transforms the rhetorical figuration of the *Volkskörper* into a tropological expression of the national body politics. The non-representational

visualization of the majoritarian structures of the unified national politics of the human body fragments the major structures of politics into minor parts of the cyborgian figuration. The minoritarian political illustration of the human body's mechanical parts, which are blended with the metal components of the prostheses in cylindrical forms of arms and legs, helps question the automatizing construction of the mechanical reproduction system in terms of the same consideration of Hoerle. However, Grosz's artistry differs from Hoerle's in terms of searching for a political ontological meaning that figures a non-deterministic approach towards the Taylorized reproduction system. When Grosz criticizes the capitalist system and its alienating practices over the human body, he also depicts the alienating practices through BwO as faceless and limbless entities. Since BwO takes away phantasies about the united form of the human body, Grosz's depiction of the limbless human bodies shatters the *Volkskörper*'s phantasy on the socially and individually united German body. The notion of autonomous German body as an extension of the *Volkskörper* is interrupted by the BwO that "causes intensities to pass; it produces and distributes them in a *spatium* that is itself intensive, lacking extension" (Deleuze & Guattari, 2005, p. 153) in Figure 19. The limbless figures in *Republican Automatons* produce intensities that display the mental life of the post-war era. However, this process is not a result or an extension of the chaotic environment of the First World war. On the contrary, the lack of extension is displayed by Grosz's satirical style via the cyborg bodies that have metal technical components that occur as an extension of their bodies. Likewise, the man-like figure wearing a hat that holds the German flag with his metal hook reveals how the *Volkskörper*'s unifying and extensive strategy towards the German body has controversies. Therefore, Figure 19 involves displacements of the unification and hierarchy that give certain

definitions about the social status of the human body. Grosz disrupts this certainty to express the marginalized form of the transfiguring human body as in cyborg writing's motive for "power to survive" (Haraway, 2004, p. 33).

Grosz's figurative visualization also includes examining the woman body within the restrictive structure of the *Volkskörper*'s politics over the female body, which was discussed in the first chapter as a means of productivity. In contrast to Höch's split women's bodies, Grosz's visualization of them is quite different by having a controversial theme. Particularly in Figure 20, Grosz reverses the discourses on productivity over a female body in contradiction with a male body which is depicted as interfaced with metal prosthetic devices.

Figure 20

George Grosz, *"Daum" marries her pedantic automaton "George" in May 1920. John Heartfield is very glad of it*, 1920, watercolor, pencil, and ink on paper with photomontage and collage, 42 × 30.2 cm. Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie, und Architektur, Berlin. © Estate of George Grosz, Princeton, N.J. / VG Bild-Kunst, Bonn 2019

The satirical theme in Figure 20 is pivotal to apply the Deleuze-Guattarian concept of becoming. While Höch's collages epitomize becoming-woman in women's shattering bodies, Grosz reverses the process of fragmentation in the unified form of a woman's body. He visualizes the woman's body as a unit that protects its bodily formation in a singular form, unlike the man's cyborgian figure on the female figure's right side. The process of becoming-woman in the man's cyborgian visualization passes through the progress-oriented, unified, and majoritarian notions of the universal man "as the privileged referent of subjectivity, the standard-bearer of the norm/law/logos, represents the majority" (Braidotti, 2011, p. 36). Grosz depicts the bodily transformation of the man in a mechanical process that reveals the pre-given ideologies through the hands as measurable notions in the depiction of the number ribbon. Grosz's destruction of the majoritarian and molar structures also contains the molar form of the woman as "defined by her form, endowed with organs and functions and assigned as a subject" (Deleuze & Guattari, 2005, p. 275). The cyborg body on the threshold that produces becoming-woman does not imitate the

woman by her form or transform itself into her body; on the contrary, its becoming-woman is "emitting particles that enter the relation of movement and rest, or the zone of proximity, of a microfemininity, in other words, that produce in us a molecular woman, create the molecular woman" (Deleuze & Guattari, 2005, p. 275). The molecular depiction of the cyborg body, which is interfaced with pressure-gauge, metal horn, and arms, constitutes the ontological in-betweenness between man and woman, human and machine, as a molecular process includes the criticism of the *Volkskörper*'s degenerative and unitary politics as well.

Grosz's ironic style sheds new light on women's social status in terms of the denial of progressive politics where "social constructivist methods sustain the efforts to de-naturalize social differences and thus show their man-made and historically contingent structure" (Braidotti, 2013, p. 3). Grosz destroys the historically contingent structure of the binaries between man and woman, human and nonhuman in two ways. The duality between man and woman and its historical and molar structure is disrupted by the mechanized representation of patriarchy via the man's cyborgian figuration. Grosz's ironic visual language strips the notion of representation from its dichotomous meaning through the depiction of the mechanized man's embodiment as a mechanical representation of traditional history. The further examination of what Grosz does in Figure 20 is the signification of the woman body with its historicity (*Geschichtlichkeit*). Grosz's historicity appears with the leaky framework of the human body in contrast to the *Volkskörper*'s determining politics over the female body as a form of reproduction. Since the *Volkskörper* commits to "promote morality and increase the birth rate" (Heynen, 2015, p. 78) in the post-war period of Germany, Grosz reverses this commitment in the cyborg body

with various types of machines that represent productivity in the capitalist production systems.

The second criticism of the binary of human and non-human revolves around the mergence of a male body with different kinds of tools, such as pressure gauge, metal horn, metal disc, and metal arm, that constitute the cyborg figure's mutating body. The cyborg's body composes the man's intersubjectivity as a material-semiotic actor which questions the biological body construction at a particular historical juncture. Haraway's material-semiotic reality provides a structure without a final determination in which Grosz designs a realm for intersubjectivity for humans and non-humans, which are the machinic components of the capitalist reproduction system as mentioned above. The disassembly of material objectivity in Figure 20 contains a type of resistance towards the singular and autonomous form of the human body as in liberal humanism and its reflection on the *Volkskörper*'s politics. Hence, this intersubjectivity bears the question of how power dynamics circulated the relationality of human/non-human and man/woman in regard to the resistant forms in Grosz's artistry. The answer lies in Braidotti's theorization of monistic politics. She states that "Monistic politics places differential mechanisms of distribution of power effects at the core of subjectivity. Multiple mechanisms of capture also engender multiple forms of resistance. Power formations are time-bound and consequently temporary and contingent upon social action and interaction" (Braidotti, 2013, pp. 188-199). Grosz gives form to different kinds of resistances in the collage under question towards gender binaries and human-machine dichotomy within a localized characteristic of the Weimar period. Grosz's depiction of intersubjectivity bolsters Braidotti's monistic ontology and politics in terms of the distribution of power through his display of the cyborgian body. Similar to Ernst's narration in *The Young*

Chimaera in Chapter 3, Grosz demonstrates the dissemination of power in traditional historical narratives about the unified construction of the human body. In doing so, he constructs the liminal understanding of history via an altering cyborg body.

Consequently, Grosz's artistic scale has a wide range of concerns about social problems including the resisting forms of the political. His non-dualistic manner in which multiple mechanisms of political are celebrated through the process of bodily change depicts the cyborg bodies in *Republican Automatons* and *"Daum" marries her pedantic automaton "George" in May 1920. John Heartfield is very glad of it* as "maps of power and identity" (Haraway, 2004, p. 38) that Grosz takes "irony for granted" (Haraway, 2004, p. 38). The cyborg bodies in Grosz's artwork as material-semiotic actors who acquire their subjectivity through the process of materialization in socio-political interactions reinforce political ontological understanding of the interrelationality. The non-dichotomous visualization of the conflicts in Weimar's socio-political struggles supports critical posthumanist methodology with diverse political agendas in Republican Automatons through the *Volkskörper*'s unitary politics and in *"Daum" marries her pedantic automaton "George" in May 1920. John Heartfield is very glad of it* through the Volkskörper's sexualized politics. Deleuze-Guattarian philosophy of becoming also justifies the ontological in-betweenness of the depicted cyborg bodies that are merged with divided machine parts concerning the deconstruction of the *Volkskörper*'s molar entities as unified, autonomous, normative, static, and fixed German male bodies in Figure 19 and productive female body in Figure 20.

5.5 Conclusion

This chapter provides a political ontological philosophy toward the mutating human bodies regarding their marginalized social status' aestheticization. Dix's and Grosz's visual language revolves around the political differentiation in regard to minoritarian-becomings and material-semiotic actors. While Dix demonstrates Weimar's marginalized groups within a social context, Grosz prefers demonstrating them in an ironic and political language aiming at change in the political realm. Their criticism of the socio-political inequality coalesces with the body of the *other* "as a visual symptom for the diseased "body politic"" (Price, 2019, p. 751). Dix and Grosz, therefore, adopt a non-hierarchical philosophy into their works of art by emphasizing reactive forces of the cyborg bodies with their different socio-economic, cultural, and political materializations. Henceforth, their expression of power occurs in an open-ended process that connects "the ontological to the political" (Hardt, 2003, p. 120).

CHAPTER VI

CONCLUSION

This thesis examines the Weimar Republic's visual artworks in an eclectic approach including the Deleuze-Guattarian philosophy of becoming, monistic ontology of Braidotti, and Haraway's concept of the cyborg in the focus of human body's transformation. It discusses the post-war Germany's body politics (*Volkskörper*) regarding its visual critique in Max Ernst, Heinrich Hoerle, Raoul Hausmann, Hannah Höch, Otto Dix, and George Grosz's artworks via transfiguring human bodies. Throughout the thesis, the eclectic methodology helps interpret the split human body within its multifaceted discussions such as the *Volkskörper*'s philosophical, political, and social outcomes in the different social segments of the Weimar Republic.

Subsequent to the introduction, which comprises the examination of the Weimar period thorough its post-war experiences together with modernism, the aims, objectives, corpus, theoretical framework/methodology, and the structure of the thesis, Chapter 2 delves into the theoretical framework of this thesis. It analyzes Deleuze-Guattarian principle of becoming by defining the terminologies of rhizome, molar and molecular lines, assemblage, BwO as well as Deleuzian analyses of Francis Bacon regarding deforming human bodies. It also mentions on the Enlightenment and liberal humanism so as to conceptualize posthumanist methodology's main criticism. In this sense, Braidotti's monistic philosophy and

Haraway's concept of the cyborg are scrutinized respectively through the formations of the posthuman subject and material-semiotic actor.

The thematic structure of the thesis includes three prominent motifs as the philosophizing, aestheticization, and politization of the Weimar era. This framework provides the different angles of the period with its artistic expressions. Aiming at analyzing the artworks in this thesis, which include dismantling the *Volkskörper*'s fixed body construction, the corpus of this thesis involves different artistic modalities. This thesis's thematic structure, which is revolved around the notion of bodily transformation, justifies the multi-layered structure of the Weimar aesthetics in terms of the split human bodies as multifaceted entities that deserve further examination.

In the first thematic structure, regarding the philosophical expressions of the bodily change, Max Ernst's *Ambiguous Figures (1 Copper Plate, 1 Zinc Plate, 1 Rubber Cloth…)* and *The Young Chimaera* and Heinrich Hoerle's *Perpetual Pain, Hallucinations*, *Monument to the Unknown Prostheses,* and *Three Invalids (Machine Men)* are examined in their surrealist scope considering the deconstruction of the unified body in Chapter 3. This chapter provides surrealist artistic modalities in two themes: the *Volkskörper*'s traditional humanist politics and its deconstruction in Ernst's artworks, Taylorist production system and its fragmenting impacts on the laborers' mutating bodies. This chapter utilizes Deleuze-Guattarian concepts of becoming, rhizome, BwO considering the *Volkskörper*'s unified, self-enclosed, and fixed construction of the human body. In doing so, Chapter 3 achieves rethinking traditional humanism in terms of its reason- based structure that embarks on the Cartesian duality between mind and body. While Ernst destructs this duality via

abstract forms of the human body, Hoerle constructs the human bodies in their geometric forms that resist the metric organization of the Taylorist production system.

Chapter 4, which covers the second theme of this thesis, furthers this thesis's discussion by look at Raoul Hausmann's and Hannah Höch's different techniques of art in terms of Berlin Dada's socio-cultural impacts. Raoul Hausmann's artworks are analyzed in respect to the cyborgian co-existence of the self and the other (pressure-gauge) in his collage *Self-Portrait of the Dadasoph*, materialization of the new alternatives in the embodiment of the new man in his sculpture *Spirit of Our Time: Mechanical Head)*, and the critique of universalized reasoning in his photomontage *Tatlin lebt zu Hause [Tatlin Lives at Home]*. While Hausmann creates his new man as an alternative to the Weimar's inner-crises, Höch's alternative formation displays the new woman with her splintering body. Höch abstracts the human body in her painting *Study for Man and Machine*, criticizes the mass production and consumption in her collage *Das schöne Mädchen [The Beautiful Girl]*, and fragments the chaotic environment of the Weimar via political concerns in her collage *Schnitt mit dem Küchenmesser Dada durch die letzte Weimarer Bierbauchkulturepoche Deutschlands [Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany]*. In this chapter, Hausmann's and Höch's artworks are examined through Deleuze and Guattari's concepts of assemblage, BwO, non-metric multiplicities in relation to Braidotti's alternative figurations and Haraway's liberating cyborg. Hence, this chapter conceptualizes different alternatives to the *Volkskörper*'s unitary and fixed politics.

Pursuing a political ontological perspective, Chapter 5 deconstructs Otto Dix's and George Grosz's artworks through their critical ideology towards the politics of the *Volkskörper* in regard to New Objectivity. Dix mainly focuses on the socio-economic and cultural realms of the Weimar period depicting the beggar and bourgeois man with their different socio-economic levels in *Prager Straße (Prague Street)* and pays attention to the war veterans' cyborg bodies that are interfaced with metal and plastic devices in *The Skat Players*. On the other hand, Grosz sheds light on the Weimar's political sphere via mechanically transforming bodies in *Republican Automatons* and elucidates the gender construction with the cyborg body of a man in *"Daum" marries her pedantic automaton "George" in May 1920. John Heartfield is very glad of it*. The searching for alternative forms to the *Volkskörper* holds resistance as the key concept in this chapter. It discusses the resistant forms of human bodies through Deleuze's theorization of active and reactive forces, which help illuminate the *Volkskörper*'s dominance over the German body and its counter-materialization in altering human bodies. It also analyzes the Deleuze-Guattarian concepts of the molar and molecular structures in terms of mass' transforming capacity in the political spheres of the Weimar. Additionally, Haraway's cyborg theory is detailed by the concept of the figure within the mutating bodies' non-representational complex structures. Braidotti's monistic politics is applied to define the non-hierarchical distribution of power in the intermezzo bodies of German people.

The transforming human bodies in the examined artworks bring new alternatives to discuss the examined marginalized groups' (war veterans, beggars, laborers) entities considering the liberating creative forces of artistic endeavors. Liberating the human body from the *Volkskörper*'s pre-given, fixed, static as well as unified constructions via an integrative method emancipates the hierarchical relationship between the

social and individual body. Counter-revolutionary artistic practices in the Weimar period disrupt the "aesthetico-political unity in which material bodies played a central role" (Heynen, 2015, p. 139). The decentralization of the pre-determined material bodies in the designated artworks by way of the Deleuze-Guattarian philosophy of becoming has the power to potentially challenge the dominant reason-based humanist philosophy, which sustains several inner strains. In that manner, it embarks on an affirmative philosophy of critical posthumanism. The rejection of the *Volkskörper*'s centralized politics that dictates the power of the public over the individual gives possible opportunities for the scrutinized artists to reveal how the individual body in transformation has a complex entity to dissolve this hegemony.

The Deleuze-Guattarian ontology, in the scope of the thesis, helps discuss the unified depictions of the human body through the molecular visualization of the Weimar's disintegrating bodies. Non-conventional practices of the analyzed Weimer period artists who operate within surrealist, dadaist and New Objectivist movements, challenge the fixed and autonomous representations of the human body by adding non-metric and qualitative multiplicities to their artworks. While non-metric multiplicities are used as a way of irony in Hoerle's, Hausmann's, and Grosz's artworks, qualitative multiplicities are adopted by each artist in this thesis to express the interface between human and machine as a space for alternative becomings. Therefore, the non-hierarchical, non-dualistic, multiple, fluid, as well as processual expressions of the altering human body, becomes an imagination that "involves the coming together of mind and body in the most immediate way: mind is the idea of body" (Gatens & Llyod, 1999, p. 12).

Braidotti's monistic philosophy in accordance with her critical posthumanism strengthens this thesis's exploration of the multiplicities of bodies in the discussed artworks in this thesis having a relational philosophy combining Deleuze-Guattarian principle of becoming and Haraway's concept of the cyborg. Her theorization of the posthuman nomadic subject sheds new light on the process of bodily transmutation in scrutinized artworks in this thesis through her politics of location as well. Because "Nomadic subjects require and produce nonunitary, multiple, and complex politics" (Braidotti, 2011, p. 8), the chosen artworks are probed from the Weimar's complex politics, including liberal and conservative practices. Her philosophizing and politization of the subject enables me to analyze the given artworks as new images of thought that affirm the deconstruction of selves in the chaotic environment of the postwar years. Each artists' unique reactive forces liberate the static and fixed sense of the self in a posthumanist way that affirms a monistic political ontology. Their critical expression of the liberal humanist notions of the progress-oriented, rational, independent man provides a clear rejection of the majoritarian practices over the human body, which is the *Volkskörper* in this context.

Co-existence of the human and machine, in other respects, adds new layers to this thesis in terms of providing an ontologically in-between body which manifests itself as a cyborgian expression. Unlike the anthropomorphic, essentialist and primordialist ideology of the *Volkskörper*, the displays of bodily transfiguration by the artists in this thesis provide alternative forms of the human body. Specifically, Haraway's theory of the cyborg helps disrupt the essentialist and determinist philosophies of the *Volkskörper* regarding her concept of figuration that enables the creation of possible meanings in the various forms of the human bodies in this thesis. These alternative forms include a transhistorical way of looking into the human body in different

contexts such as in the abstracted form of it in Max Ernst's paintings in Chapter 3 the new man and woman's shapes in Chapter 4 by Raoul Hausmann and Hannah Höch, and war cripples' cyborg bodies in Chapter 5 by Otto Dix and George Grosz. Hence, the leaky new formation of the cyborg in the Weimar challenges the binary distinctions between human and machine through a hybrid relationship in a difference manner from Biro's theorization in *The Dada Cyborg: Visions of the New Human in Weimar Berlin*. Though Biro provides a comprehensive analysis of the period, his theorization does not elaborate on the process of becoming in the changing cyborg bodies as an ontological issue.

Consequently, this thesis puts forth a comprehensive way of looking into the Weimar aesthetics by providing the integrative theories of Deleuze and Guattari, Braidotti, and Haraway. Its inclusionary structure provides the interrelationality of the social groups, particularly in Chapter 3 among the laborers and war veterans, in Chapter 4 between the new man and new woman, in Chapter 5 between different socio-economic group members (the beggar and the bourgeois man), and war cripples. The multifaceted critique of the *Volkskörper* throughout the thesis contributes to the literature on the Weimar aesthetics providing different types of ontological points of view (temporal, relational, political) towards the bodily conjuncture with machine. The ontological in-betweenness in the Weimar aesthetics adds new perspectives on the human body construction in terms of its mergence with different types of machines that creates heterogeneous body forms in Germany's inter-war period. In doing so, this thesis differentiates itself from other studies on Weimar aesthetics that generally focus on National Socialism and its anti-democratic practices in the Weimar period (Sauer, 1972, p. 254) applying an art historical methodology as in Biro's study. Thus, the rhizomatic structure of this thesis allows me to further this

study in the field of social theory in terms of *Volkskörper*'s idealist and unitary politics that needs additional examination from the perspective of German idealism which comprises of "a philosophy of intuition and a pantheistic rationalism" (Schmitt, 2017, p. 54) unlike Spinozist monism that includes individuality in "corporeal movements" (Schmitt, 2017, p. 54).

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