DADAISM

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OVERVIEW

- A cultural movement that began in Zurich, Switzerland, which emerged from negative reactions to the horrors of World War I and peaked from 1916 to 1922.

- Cabaret Voltaire

- rejected reason and logic, prizing nonsense, irrationality and intuition

- The movement primarily involved visual arts, literature, art manifestoes, art theory—theatre, and graphic design, and concentrated its anti-war politics through a rejection of the prevailing standards in art through anti-art cultural works.

- Its purpose was to ridicule the meaninglessness of the modern world as its participants saw it. In addition to being anti-war, Dada was also anti-bourgeois and socialist in nature.

ARTISTIC MOVEMENT

- Works were characterized by a deliberate irrationality and the rejection of the prevailing standards of art.
- Dada was was anti-art. For everything that art stood for, Dada was to represent the opposite. Where art was concerned with aesthetics, Dada ignored them. If art is to have at least an implicit or latent message, Dada strives to have no meaning--interpretation of Dada is dependent entirely on the viewer. If art is to appeal to sensibilities, Dada offends.
- Dada became a commentary on art and the world, thus becoming art itself.
- The artists of the Dada movement had become disillusioned by art, art history and history in general.
- Many of them were veterans of World War I and had grown cynical of humanity after seeing what men were capable of doing to each other on the battlefields of Europe. Thus they became attracted to a nihilistic view of the world (they thought that nothing mankind had achieved was worthwhile, not even art), and created art in which chance and randomness formed the basis of creation.
- The basis of Dada is nonsense. With the order of the world destroyed by World War I, Dada was a way to express the confusion that was felt by many people as their world was turned upside down.

HUGO BALL

KARAWANE
jolifanto bambla ô falli bambla
grossiga m'pfa habla horem
égiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung
blago bung
bosso fataka
ü üü ü
schampa wulla wussa ólobo
hej tatta gôrem
eschige zunbada
wulubu ssubudu uluw ssubudu
tumba ba- umf
kusagauma
ba - umf

"Karawane" (1916)

A German poem consisting of nonsensical words.
The meaning resides in its meaninglessness,
reflecting the chief principle behind Dadaism

- A German author, poet and one of the original Dada artists and co-founder of the Cabaret Voltaire.
- At the beginning of the Frist World War he tried joining the army as a volunteer, but was denied enlistment for medical issues. After witnessing the invasion of Belgium, he was horrified.
- Created the Dada Manifesto, making a political statement about his views on the terrible state of society and acknowledging his dislike for philosophies in the past claiming to possess the ultimate Truth.

HANNAH HOCH

- German Dada artist in Berlin
- One of the originators of photomontage technique
- Hoch had an influential friendship with Raoul Hausmann, a member of the Berlin Dada movement.
- As her contribution to the Dada movement was not recognized, Hoch became a Feminst.
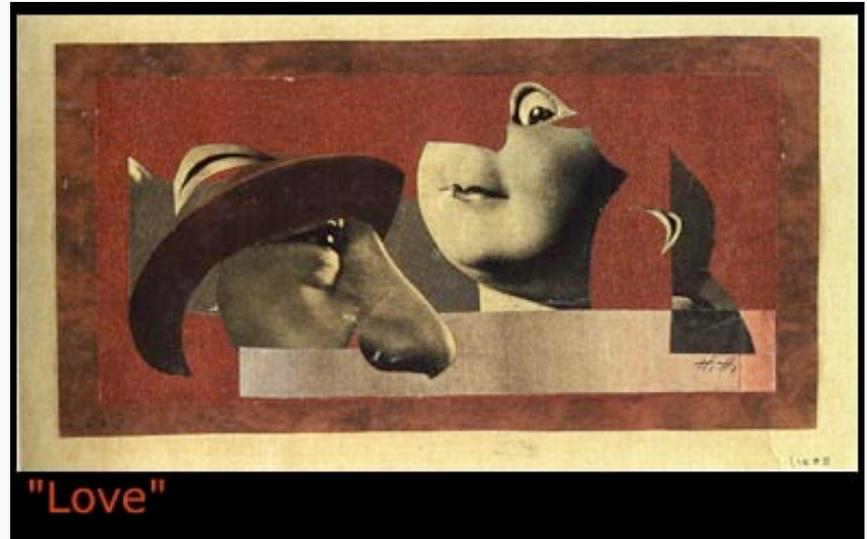
"Love"

"Love" (1926)

Höch's artistic work, she often reflected upon her relationships in such pieces as Love.

HANNAH HÖCH

Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany (1919)

RAOUL HAUSMANN

*ABCD (Self-portrait)* A photomontage from 1923–24

- The photomontage became the technique most associated with Berlin Dada used extensively by Hausmann.

- Hausmann started to experiment with sound poems he called "phonemes", and *poster poems* originally created by the chance lining up of letters by a printer without Hausmann's direct intervention

- Later poems used words were reversed, chopped up and strung out, then either typed out using a full range of typographical strategies, or performed with boisterous exuberance.

MARCEL DUCHAMP

- French artist whose work is associated with the New York Dadaist movement.
- Influenced the development of post-World War I Western art.
- Duchamp challenged conventional thought about artistic processes and art marketing.
- "Readymades" found objects which he chose and presented as art. The idea was to question the very notion of Art, and the adoration of art, which Duchamp found "unnecessary".
- The most prominent example of Duchamp's association with Dada was his submission of Fountain, a urinal, to the Society of Independent Artists exhibit in 1917.

Fountain by R. Mutt

Photograph by Alfred Stieglitz
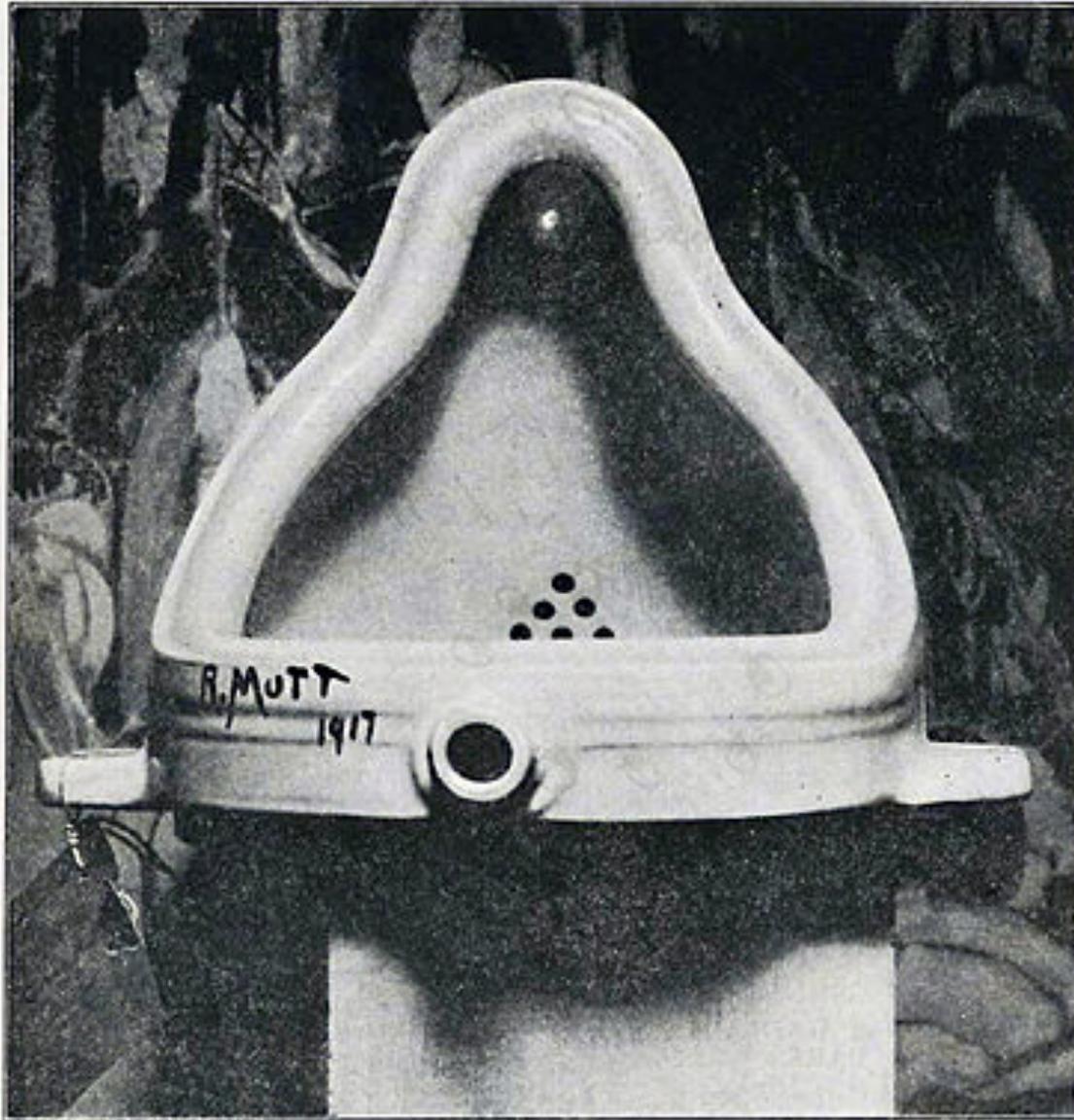
THE EXHIBIT REFUSED BY THE INDEPENDENTS

FOUNTAIN (1917)
Marcel Duchamp

MAN RAY

- A contributor to the Dada movement in New York.
- Abandoning conventional painting, he started making objects, and developed unique mechanical and photographic methods of making images.
- Like Duchamp, he began making "readymades".

Man Ray - "The Rope Dancer Accompanies Herself with Her Shadows", 1916 - Oil on canvas. The Museum of Modern Art, NY Gift of G. David Thompson 1954. © 2009 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

For the 1918 version of *Rope Dancer he combined a spray-gun technique with a pen drawing*.

- Gift (1921) is a readymade flatiron with metal tacks attached to the bottom.