



Dada

Zurich Dada: 1914-1918

New York Dada: 1915-1921

Art of the United States

City Tech Fall 2024

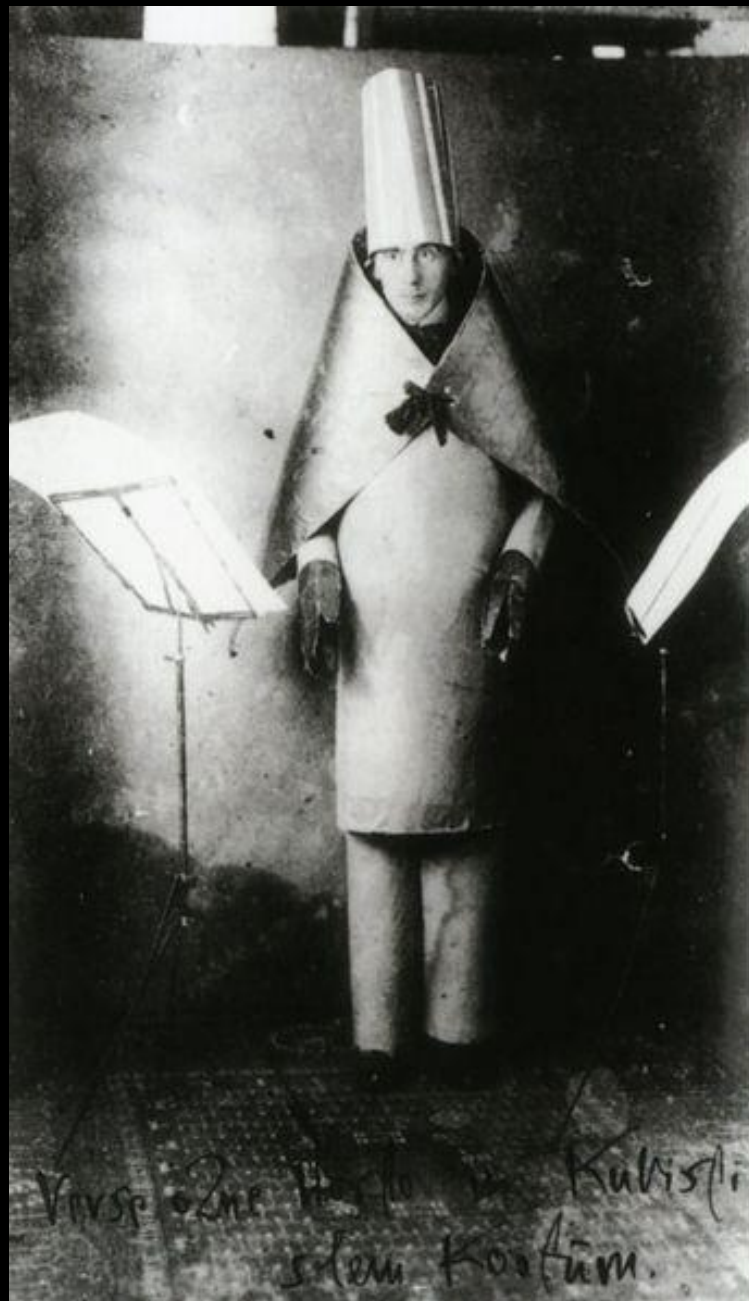
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Marcus Ambrose

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'Dada remains within the framework of European weaknesses, it's still shit, but from now on we want to shit in different colours' – Tristan Tzara in *Manifeste*

Left: Hugo Ball at Cabaret Voltaire, Photograph by Marcel Janco, 1916 **Right:** Dadaco, edited by George Grosz, John Heartfield, et al., 1919, with Ball's 1917 text "Karawane"



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

(1917)
Hugo Ball
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Characteristics of Dada

- Rejection of conventions in art and thought
- Unorthodox techniques, performances, and provocations
- Aimed to shock
- Prizes nonsense, irrationality, and intuition
- Interdisciplinary – poetry, performance, photography, sculpture, painting and collage
- Destroying everyday language
- Anti-art, anti-war



Dada's Genesis: Zurich

1914-1918



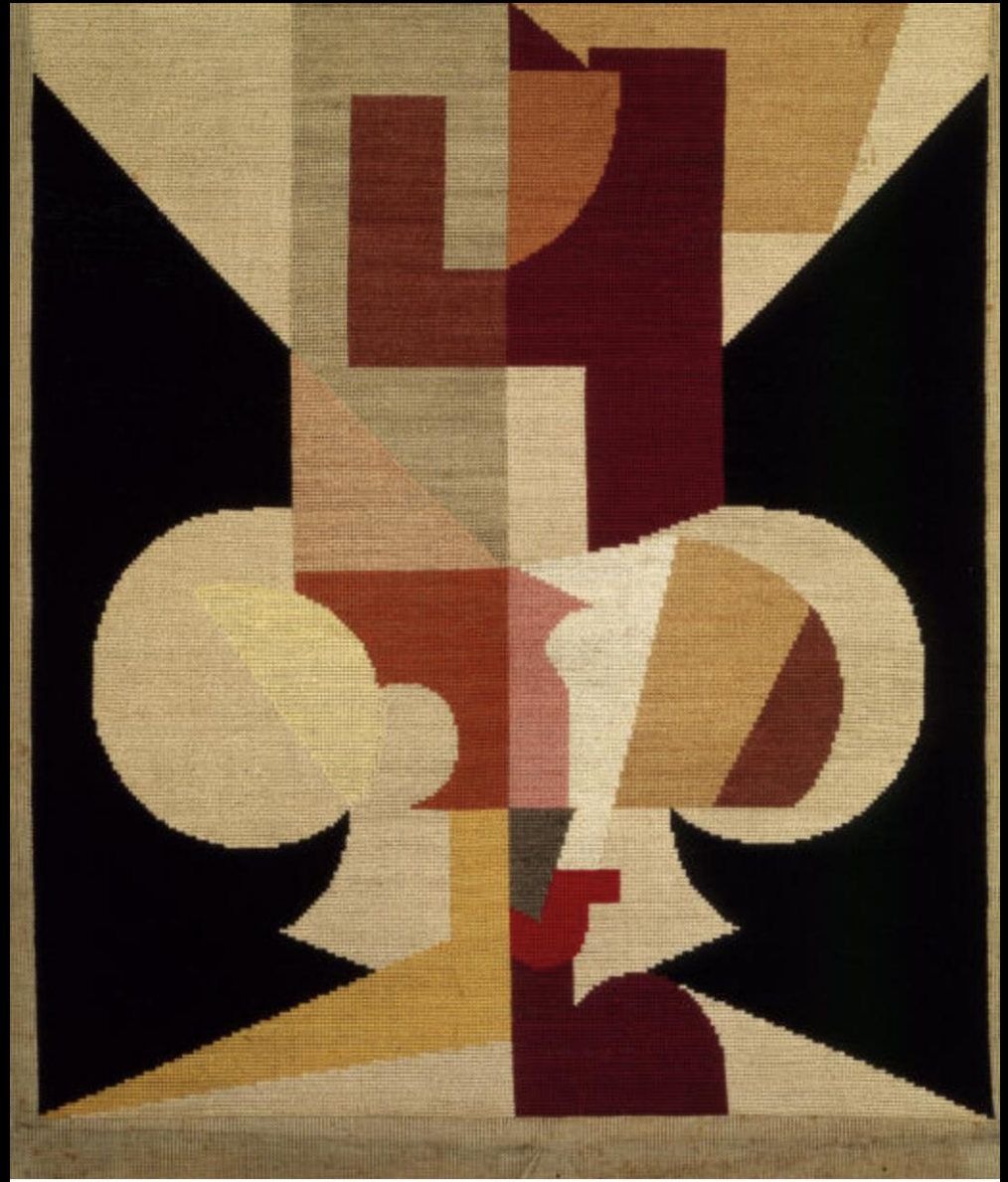
Left: Hans Arp, *Untitled (Collage with Squares Arranged according to the Laws of Chance)*, 1917 (Torn and pasted paper and colored paper)

Right: Hans Arp: *Enak's Tears (Terrestrial Forms)*, painted wooden relief, 862×585×60 mm, 1916 (New York, Museum of Modern Art)



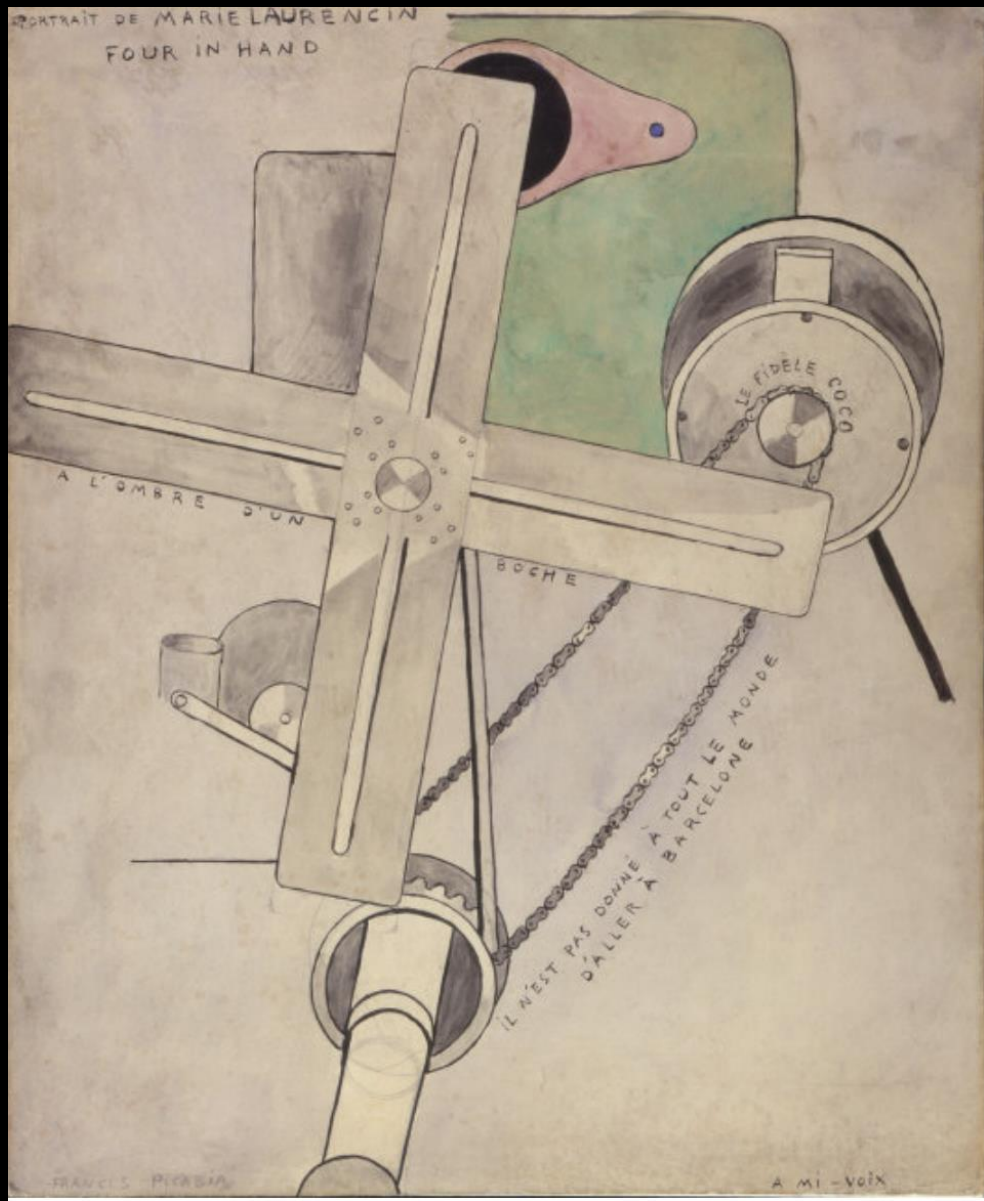


Hans Arp, *Entombment of the Birds and Butterflies (Head of Tzara)*
1916–1917
Relief, wood. 40 by 32.5 by 9.5 cm



Sophie Taeuber-Arp and Hans Arp: *Symétrie pathétique*,
embroidery on cotton, 760×650 mm, 1916–7 (Paris,
Pompidou, Musée National d'Art Moderne)

New York: 1915-21



Francis Picabia: *Portrait de Marie Laurencin. Four in Hand*, ink, pencil, gouache and watercolour on cardboard, 560×455 mm, c. 1916–7 Right: Francis Picabia, *Here, This is Stieglitz Here*, 1915 Ink, graphite, and cut-and-pasted painted and printed papers on paperboard

The Rope Dancer
Accompanies Herself
with Her Shadows
Man Ray
(American, 1890–1976)
1916. Oil on canvas, 52"
x 6' 1 3/8" (132.1 x 186.4
cm)





Marcel Duchamp
Nude Descending a Staircase, No. 2
1912

Objected (for its style) by the hanging committee of
the Salon des Indépendents in Paris (1912)

Shown at The Armory Show (New York) in 1913

Edouard Manet, *Olympia*, 1863



Titian, *Venus of Urbino*, 1538

Reclining Nude, hints at mythological

Duchamp's Readymades



In Advance of the Broken Arm, 1915



Bicycle Wheel

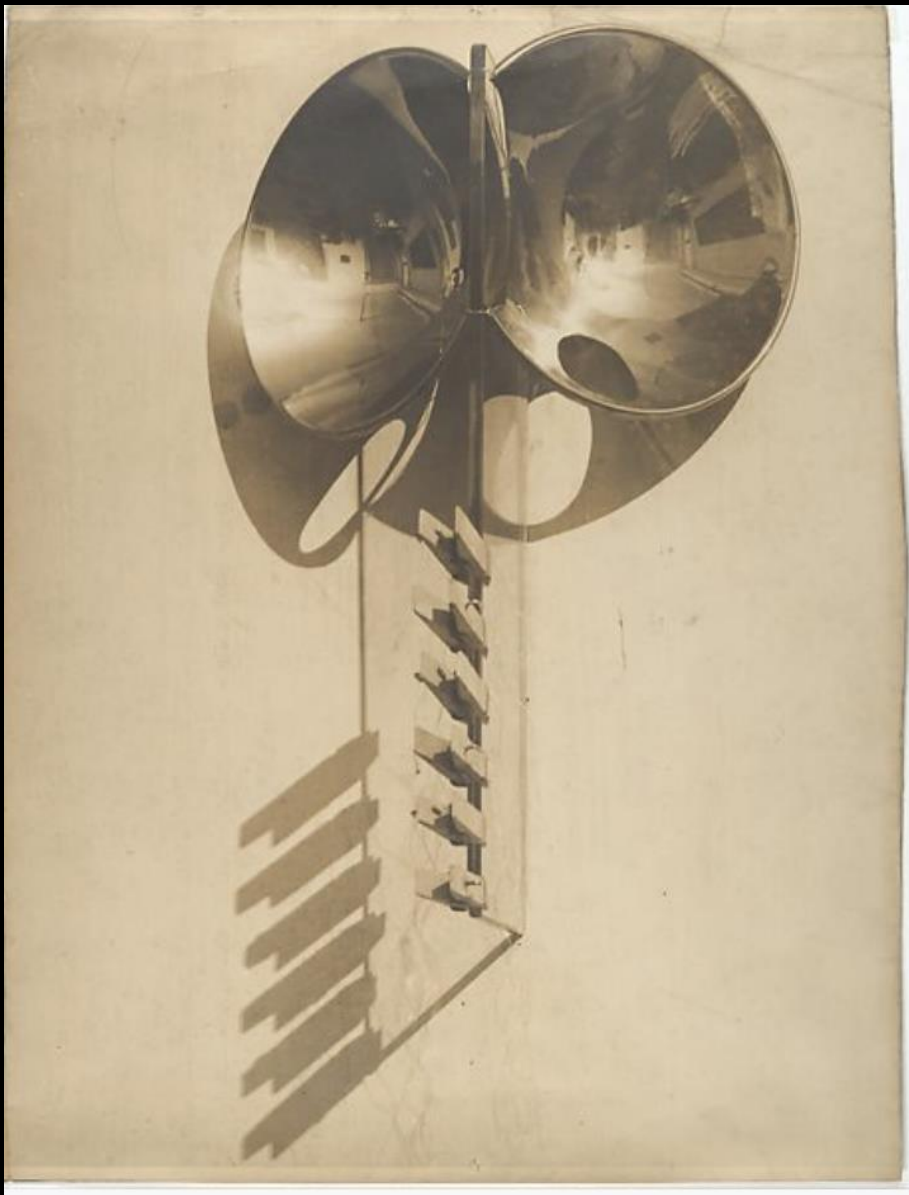
Marcel Duchamp

(American, born France. 1887–1968)

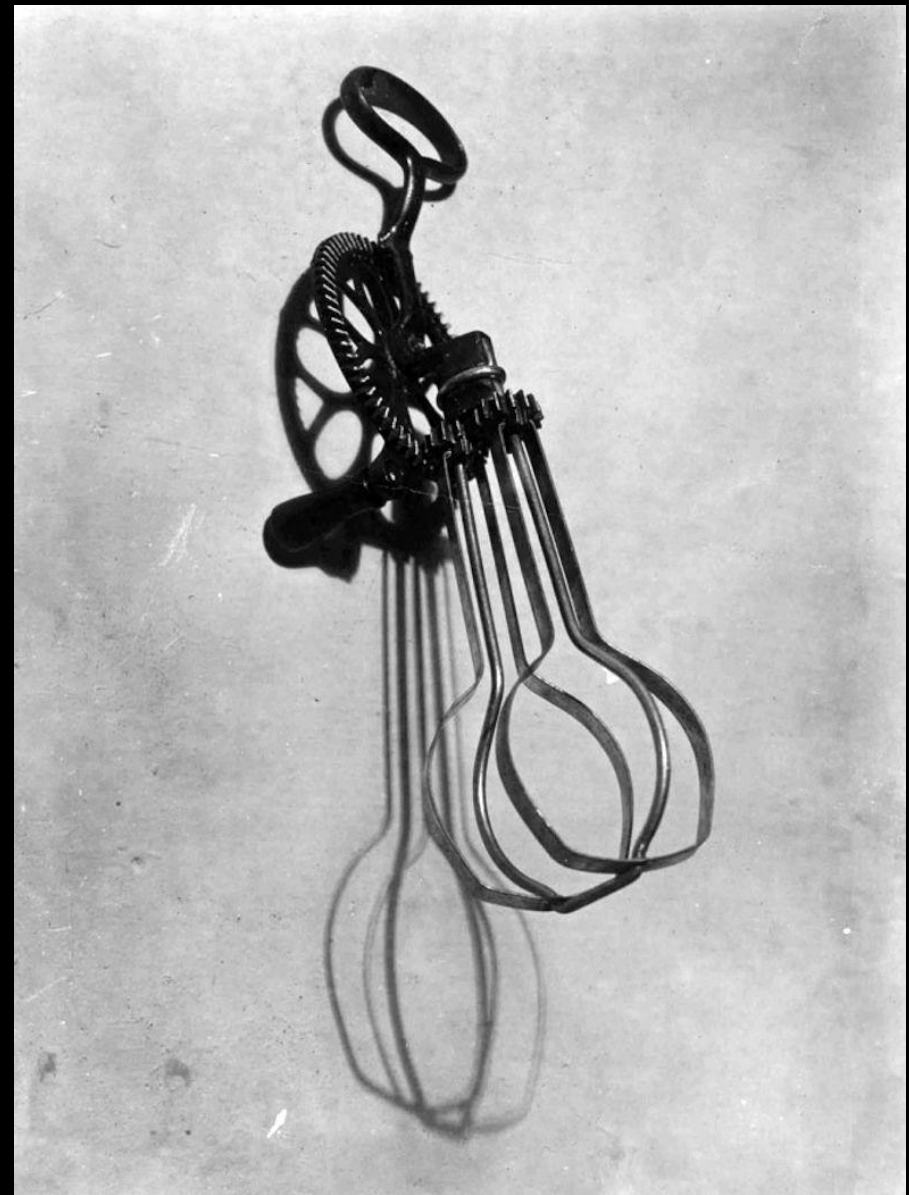
1913. Metal wheel mounted on painted wood stool, 51 x 25 x 16 1/2" (129.5 x 63.5 x 41.9 cm)

Fresh Widow
Marcel Duchamp
(American, born France. 1887–1968)
1920. Miniature french window, painted wood frame,
and panes of glass covered with black leather, 30
1/2 x 17 5/8" (77.5 x 44.8 cm), on wood sill 3/4 x 21 x 4"
(1.9 x 53.4 x 10.2 cm)





Woman, 1918, Man Ray



Man, 1918, Man Ray



Marcel Duchamp, "Fountain," 1917. Photo by Alfred Steiglitz taken in 1963 at the Pasadena Art Museum

Fountain by R. Mutt

Photograph by Alfred Stieglitz



THE EXHIBIT REFUSED BY THE INDEPENDENTS



Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23, oil, varnish, lead foil, lead wire, dust, two glass panels, 277.5 × 177.8 × 8.6 cm © Succession Marcel Duchamp (Philadelphia Museum of Art)

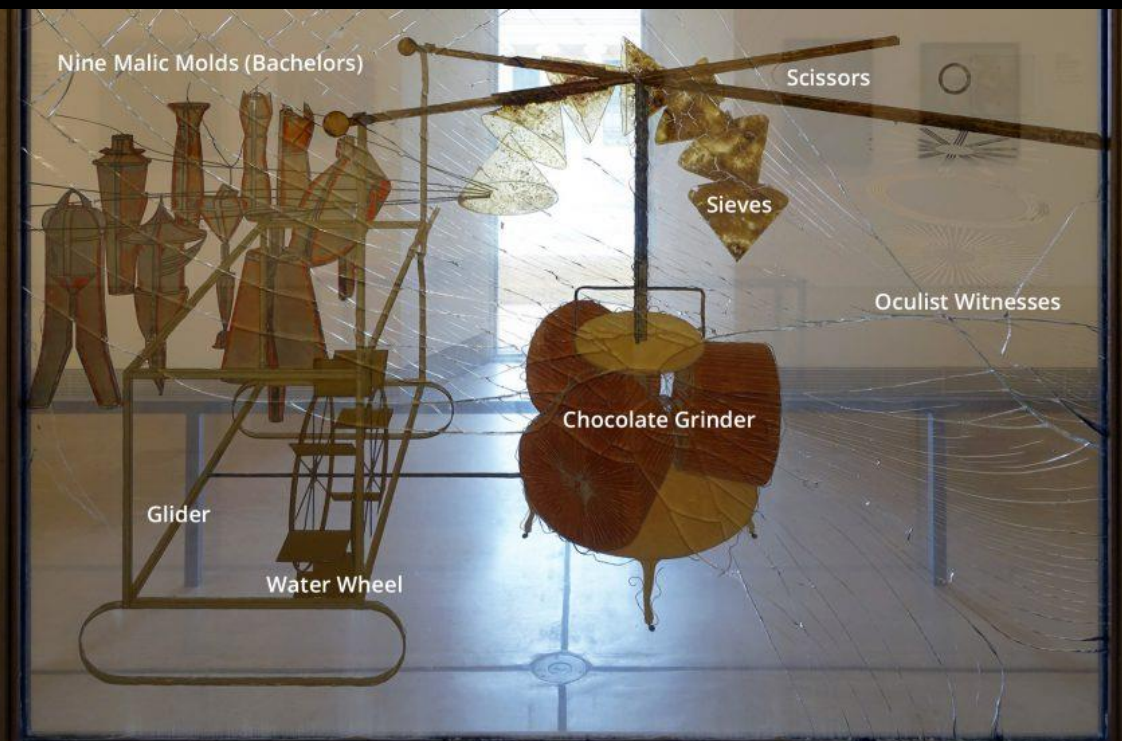


(left) Man Ray, *Dust Breeding*, 1920, printed c. 1967, gelatin silver print, 23.9 x 30.4 cm (The Metropolitan Museum of Art)

(right) *Large Glass* damaged in transit to collector Katherine Dreier



La boîte verte. La mariée mise à nu par ses célibataires, même (The Green Box. The Bride Stripped Bare by Her Bachelors, Even)



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