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Course Title: Ways of Perceiving ADAD4019

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Word count: 1459

Question 1: Choose a movement and consider the practitioners and work produced within the movement and construct a 1500-word essay. Present primary themes, key writers, and relevant practitioners.

Title: Modernism – Dada

This essay is about the Dada movement in Europe, which appear at the beginning of the 20th century. This is not only a movement about art, but also an international modernism thought movement. In order to understand this better the essay will also include research for the history of Dada movement, how this movement affected the development of modernism and the artists who played important part in the movement.

Dada is modernism art movement that emerged during World War I. It first appeared in Zurich, Switzerland, and then in many other Europe cities. Dada is more of a consensus of attitudes than a style of art. It is found in poetry, music and painting. (Hopkins, 2004, p2) The Dadaists thinks that war is an irrational

murder. Monarchies and the military seemed to be the only sincere admirers of the sophistication of the tools of war, an admiration unclouded by philosophical or artistic doubts. (Codrescu, 2009, p48) For that reason they believe that society can only be saved by anti-rational, anarchic strategies. Therefore, Dada expresses his feelings towards absurdity by a nihilistic attitude – which has also shown in their name. One of the initiators of Dada movement, Hugo Ball, has wrote the meaning of the word “Dada” in Dada manifesto which has been published in 1916: The meaning of the name “dada” is a quite random word without deep meaning. It is terribly simple. In French it means "hobby horse." In German it means "good-bye," "Get off my back," "Be seeing you sometime." In Romanian: "Yes, indeed, you are right, that's it. But of course, yes, definitely, right." And so forth. (Ball, 1916) Dada and Surrealism shared the defining avant-garde conviction that social and political radicalism should be bound up with artistic innovation. The artist's task was to move beyond aesthetic pleasure and to affect people's lives; to make them see and experience things differently. (Hopkins, 2004, p3)

Dadaists' social activities included public meetings, demonstrations, the publication of art and literary journals, and so on. Tzara, framed Cabaret Voltaire as a distinct yet related medium, a magazine. Regardless of intent, in both guises, it advertised Tzara's subsequent magazine, Dada, and “Dada,” (Hage, 2020, p26) Dada publications are full of enthusiastic comments and insights on art,

politics and culture. Dadaism advocated "anti-tradition" and "irrationality". All his negative attitudes made Dadaism begin to seek new ways of expression.

Although cubist Picasso had begun to use collages of pictures from some newspapers, his actions were always aimed at rational representation of pictures. In contrast, Dada artists break out of conventional thinking and produce bizarre visual effects through various deformable newspapers, photos and random collages, an act that has nothing to do with romantic factors but only to undermine traditional logic and definition. If poetry was synonymous with refined sensibility, they would wrench it apart and reorientate it towards babble and incantation. As a group they were united in a hatred for the professionalization of art, seeing themselves as cultural saboteurs, (Hopkins, 2004, p7)

Marcel Duchamp is a French artist which is one of the representatives and founders of dadaism and surrealism. In 1917, he signed his pseudonym "R.Mutt" on a urinal in public toilet and named it "fountain" and sent it to the exhibition, but was immediately rejected by the organizing committee.

Beatrice Wood reported that Walter Arensberg tried to convince another member of the organizing committee that the work should be shown by arguing that a lovely form has been revealed, freed from its functional purpose; therefore, a man clearly has made an aesthetic contribution.... Mr. Mutt has

taken an ordinary object, placed it so that its useful significance disappears, and thus has created a new approach to the subject. (Seigel, 1997, p138)

He later put the urinal in a museum and use this work to question people: What is art, anyway? What is art? How far is the distance between art and life? But faced with the question "Is he serious or is he joking?" Norton's reply was: "Perhaps he is both! Is it not possible?" Given the contradiction between modern society's celebration of progress and change and its backward-looking yearning for stability, she went on, was it surprising that artists responded with blague? (Seigel, 1997, p139)



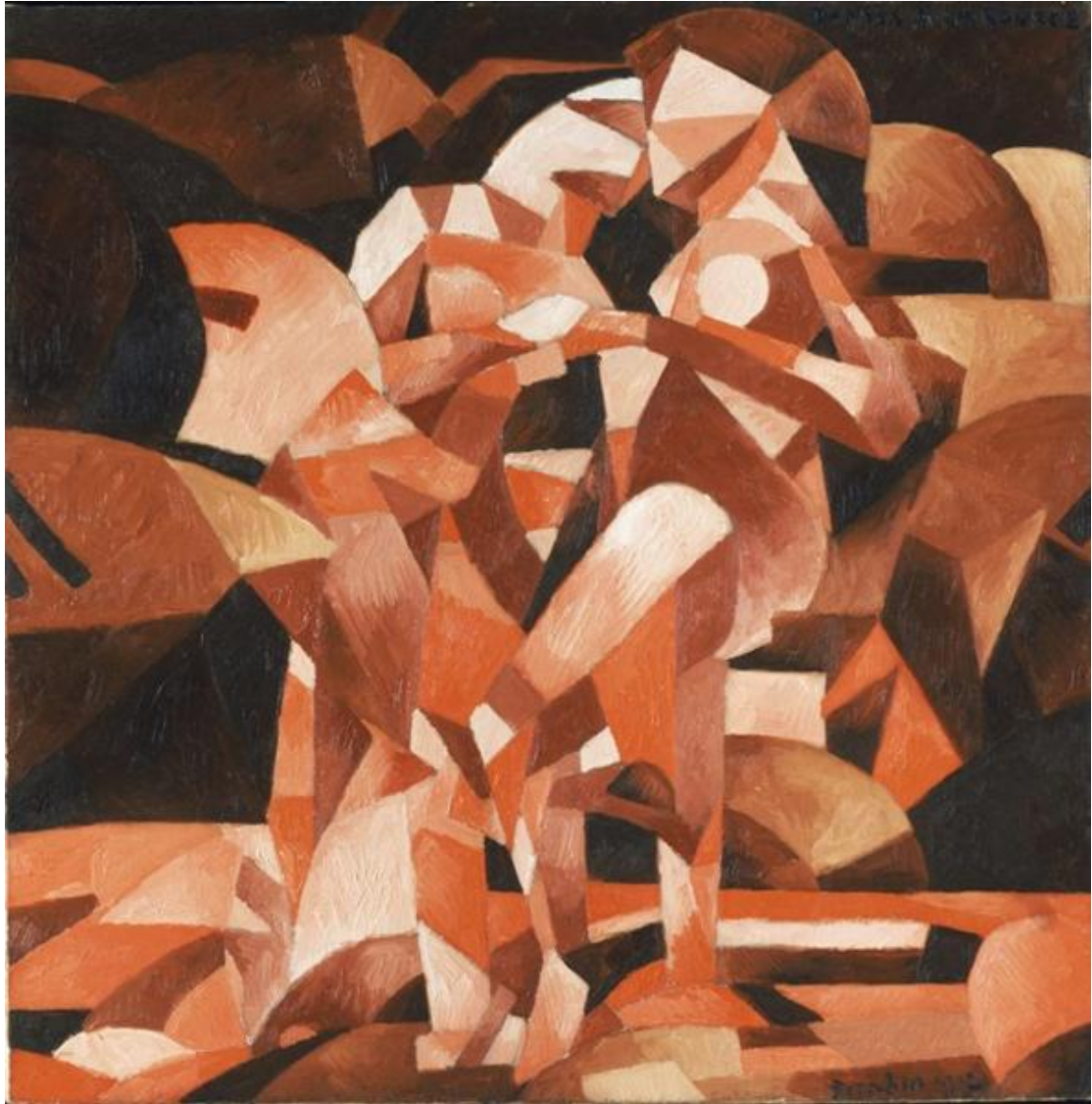
Duchamp (1917) *Fountain*

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After the fountain by Duchamp in 1917, the grotesqueness and ugliness shown by Dada has developed the anti-traditional aesthetics thought of modernist painting to the extreme. It was violence to be validated under dada's red flag as a critical medium. (Jones, 2014, p74) The artistic works born under the subversive theme have produced a great inspiration for people who have been trapped in traditional art forms. Not only can the works produced by painting on the canvas with brush paint be recognized, nor can the sculptures deliberately made after repeated thinking have profound ideological value. Disciplinary and formal purity were anathema to most of the practitioners of Dada and Surrealism. In their productions artistic disciplines constantly overlapped; the textual, the visual, and the performative were often in a state of free play. (David, 2004, p62)

Francis Picabia is another important artist in Dada movement. This painting, *Dance at the Spring*, is considered to be a masterpiece of Picasso's abstract works. The artist expresses his inner experience through geometric forms, and he is particularly interested in representing movement on canvas. In this work, he tries to show the balance between the concrete and the abstract, the static and the dynamic. When people look at this painting, it is very hard to find out

the shape or outline of the people, but he depicted peasant dances in a nonobjective way by bright colors and fragmented compositions.



Picabia (1919) *Dance at the spring*

Hannah Höch is a female artist in Dada movement. She had her first artistic success with wooden works in 1917. Hoch became famous for creating the first collage montage photographs, which he began in 1918. One of Hannah Höch's most famous works is "Cut with the Kitchen Knife Through the Beer-Belly of the

Weimar Republic " This is a photographic montage developed after the arrival of Dada in Germany, in which pictures cut out of magazines, newspapers, etc. are arranged together in a seemingly accidental manner. Berlin photomontage made the physical process of constructing the image – the fragmentary nature of the pieces of imagery, their inconsistencies in terms of photographic scale, etc. – manifest in the final work. (Hopkins, 2004, p77) Hawke's photo collages reflect the diverse cross-section of German society, showing the fragmentation and disintegration of the society at the time, showing her as a pioneer of feminist dada.

2004, p16) By 1924, Dada had largely been swallowed up by the nascent surrealism, and Dada artists had defected to other genres, including social realism and other modern art. Before World War II, many Dadaists from Europe returned to exile in the United States. Some died in Hitler's concentration camps because Hitler disliked decadent art. After the second world war, many new literary and artistic schools were born, but Dada's influence was weaker. Generally speaking, Dada is not a mature literary and artistic school, but just a transitional literary and artistic thinking. Its artistic concept is not constructive, but based on the destruction of the old order, so it is bound to be unable to last. However, because of the radical old and new view of Dadaism, a large number of modern and post-modern schools were born and developed in the 20th century. Without the efforts of the Dadaists, this would have been difficult to achieve. As Vaneigem, with an exuberance now foreign to us, declares: 'The beginning of Dada was the rediscovery of lived experience and its possible delights – its end was the reversal of all perspectives, the invention of a new universe.' (Hopkins, 2004, p155)

In conclusion, this essay has researched in Dada movement which is one of the greatest modernism movements in art history even it didn't keep for very long time. Many styles like montage which has started during the Dada movement are still very popular in modern art. Dadaists not only left a lot of

famous works of art for us to study, but also left a lot of valuable wealth of ideas and point of view in philosophy, which will make this research give me more inspiration about the way of showing ideas in different ways.

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