

HUAS 7380-002 (28999) Dada and Surrealism
Wednesday 4:00-6:45 pm
Spring 2020
Dr. Charissa N. Terranova
ATC 2.705 (EODIAH Seminar Room)

Contact: terranova@utdallas.edu
Office Hours: By appointment
Office Location: ATC 2.704



René Magritte, The Treachery of Images, 1929

Description:

Two of the most important artistic, literary and intellectual movements of the historical avant-garde, Dada (1914-1925) and Surrealism (1925-1948) changed the future path of creative expression. Between the anti-art antics of Dada and the Freudian dream-world ambiguity of Surrealism, the wheel of art was first broken and destroyed, then reinvented, and magically transformed in order to better countenance a world of assembly-line production, mass mechanization, and world war. Academic art and conventional notions of beauty made little sense in this world, while spoken-word performance, comic innuendo, unconscious painterly provocation, and formless art forms rang crystal clear.

This class focuses on Dada and Surrealism in the twentieth century, first looking to their incarnation as modes of avant-garde expression in the beginning of the century then to their rehashing as neo-avant-garde iterations in the post-WWII period. Readings include manifestos, philosophical texts by Peter Bürger, Walter Benjamin, Roger Caillois, Georges Bataille, and André Breton, and descriptive art history texts. The class will pay special attention to the foundational rudiments of both movements, female artists, and borrowings from the natural sciences.

Artists of interest include Sophie-Taeuber-Arp, Hannah Höch, Dorothea Tanning, Leonara Carrington, Frida Kahlo, Max Ernst, Marcel Duchamp, Francis Picabia, Man Ray, Rene Magritte, Salfador Dali, Tristan Tzara, Hans Richter, Hans Bellmer, John Cage, Fluxus, Robert Rauschenberg, Jasper Johns, Valie Export, et. al.

Requirements:

Students are required to attend all classes, complete readings, participate in class, make two in-class presentations based on the reading assignments while also leading class in discussion, submit two short essays in conjunction with these presentations, and make a final presentation based on a final research paper.

Goals:

- Students will improve public speaking skills.
- Students will improve expository writing skills.
- Students will research in depth a topic pertaining to Dada and Surrealism.
- Students will learn about works of Dada and Surrealist writings and works of art

Assignments:

1.) Leading In-Class Discussion: Two Short Papers and Two In-Class Presentations

Students will write and present two 1000-word papers based on the week's reading assignments, including optional readings. Each paper should summarize the reading and student presentation, relating it to relevant art, architecture, or design. Your presentations should be made using powerpoint, catalyze discussion about the reading, provide biographical information about the author where possible, and explain salient ideas of the reading to the class. Papers should be:

- 1000 words in length
- double spaced
- titled; title in italics centered at top of page one
- heading with course name and number, professor's name, and student's name left-hand justified
- paginated
- 12-pt font
- include footnotes and a bibliography

- Due – Students are responsible for presentations in accordance with sign-up sheet; papers are due one week after in-class presentation.

2.) Long Paper and Final Presentation

Students will write a 17- to 20-page research paper on a topic discussed with and approved by the professor. The topic should both come from the material in class and, if possible, relate to the student's overarching research goals as a graduate student at the university. Papers should be:

- 17- to 20-pages in length
- double spaced
- include a title page and a title
- paginated
- 12-pt font
- include footnotes and a bibliography with at least ten sources
- 30 to 45-minute presentation: Powerpoint and Discussion
- **Final Paper Due Wednesday May 6.**

Grades:

Leading In-Class Discussion: Presentation + Paper 1:	20%
Leading In-Class Discussion: Presentation + Paper 2:	20%
Final Paper: Presentation + Paper:	40%
General Class Participation:	20%
	100%

Readings:

The readings in this course consist of full books, chapters from books, and articles from scholarly journals. The following is a list of the readings for the course. The books are available on reserve at the library, for purchase at the campus bookstore, and for purchase on-line. The on-line readings (scholarly articles) are available through Leganto at elearning. See the instructions for access to this portal on pp. 3-5 below.

- Antonin Artaud. *Antonin Artaud: Selected Writings*. Introduction by Susan Sontag. Berkeley, CA: University of California Press, 1988.
- Georges Bataille. *Visions of Excess: Selected Writings, 1927-1939*. Minneapolis, MN: University of Minnesota Press, 1985.
- Walter Benjamin. "Surrealism: The Last Snapshot of the European Intelligentsia." *New Left Review*. 1/108. (March-April 1978) 47-56.
- ----- "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations: Essays and Reflections*. New York: Schocken Books, 1969. 217-251.
- Peter Bürger. *Theory of the Avant-Garde*. Minneapolis, MN: University of Minnesota Press, 1984.
- Roger Caillois. "Mimicry and Legendary Psychasthenia." *October*. Vol. 31 (Winter 1984) 16-32.
- Mary Ann Caws. *The Milk Bowl of Feathers: Essential Surrealist Writings*. New York: New Directions, 2018.
- Elizabeth Burns Gamard. *Kurt Schwitters' Merzbau: Cathedral of Erotic Misery*. Princeton, NY: Princeton Architectural Press, 2000.
- Hans Richter. *Dada: Art and Anti-Art*. World of Art Series; 2nd Edition. London: Thames & Hudson, 2016 (1965).
- Penelope Rosemont. *Surrealist Women: An International Anthology*. Austin, TX: University of Texas Press, 1998.
- Naomi Sawelson-Gorse. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, MA: MIT Press, 2001.
- Kirsten Strom. Chapters 1, 2, and 6. *The Animal Surreal: The Role of Darwin, Animals, and Evolution in Surrealism*. New York: Routledge Press, 2017.

Attendance Policy and Requirements:

Students are required to attend every scheduled seminar meeting, complete the assigned reading prior to class, and participate with verve and gusto in seminar discussions. Students are allowed one unexcused absence after which every unexcused absence will result in a deduction of ½ grade in the computation of the final mark.

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

<http://www.utdallas.edu/deanofstudents/conductguidelines.html>

Schedule:

Wednesday January 15 Introduction, Syllabus, and Sign-Up

Wednesday January 22 Theory of the Avant-Garde

- Peter Bürger. *Theory of the Avant-Garde*. Minneapolis, MN: University of Minnesota Press, 1984.

Wednesday January 29 Dadaism in the City

- Hans Richter. *Dada: Art and Anti-Art*. World of Art Series; 2nd Edition. London: Thames & Hudson, 2016 [1965].

Wednesday February 5 Dada Women

- Julie Nero, *Hannah Höch, Til Brugman, Lesbianism, and Weimar Sexual Subculture*, 20-70 https://etd.ohiolink.edu/etd.send_file?accession=case1347561845&disposition=inline
- Naomi Sawelson-Gorse. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, MA: MIT Press, 2001.
 - William Camfield, "Suzanne Duchamp and Dada in Paris," 82-103
 - Maud Lavin, "Hannah Höch's From an Ethnographic Museum," 330-361

Wednesday February 12 Dada Architecture

- Elizabeth Burns Gamard. *Kurt Schwitters' Merzbau: Cathedral of Erotic Misery*. Princeton, NY: Princeton Architectural Press, 2000.

Wednesday February 19 Walter Benjamin, between Machines and Dreams

- Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations: Essays and Reflections*. New York: Schocken Books, 1969. 217-251.
- ----- "Surrealism: The Last Snapshot of the European Intelligentsia." *New Left Review*. 1/108. (March-April 1978) 47-56.

Wednesday February 26 Voices of Surrealism

- Mary Ann Caws. *The Milk Bowl of Feathers: Essential Surrealist Writings*. New York: New Directions, 2018.

Wednesday March 4 Surrealist Women

- Penelope Rosemont. *Surrealist Women: An International Anthology*. Austin, TX: University of Texas Press, 1998. 3-13, 17-19, 29-30, 41-62, 74-77, 119-137, 383-393.

Wednesday March 11 No Class – Dr. Terranova Presenting Paper in Williamstown, MA

Wednesday March 18 No Class – Spring Break

Wednesday March 25 Surrealist Excess, Pandemonium, and Theater, between Bataille and Artaud

- Georges Bataille. *Visions of Excess: Selected Writings, 1927-1939*. Minneapolis, MN: University of Minnesota Press, 1985.
- Antonin Artaud. *Antonin Artaud: Selected Writings*. Introduction by Susan Sontag. Berkeley, CA: University of California Press, 1988. xvii-lix; 155-166.

Wednesday April 1 Surrealism, Animals, and Evolution

- Kirsten Strom. Chapters 1, 2, and 6. *The Animal Surreal: The Role of Darwin, Animals, and Evolution in Surrealism*. New York: Routledge Press, 2017.
- Roger Caillois. "Mimicry and Legendary Psychasthenia." *October*. Vol. 31 (Winter 1984) 16-32.

Wednesday April 8 Final Project Discussion

Wednesday April 15 No Class – Dr. Terranova Presenting Paper in Pittsburgh, PA

Wednesday April 22 Final Presentations

Wednesday April 29 Final Presentations

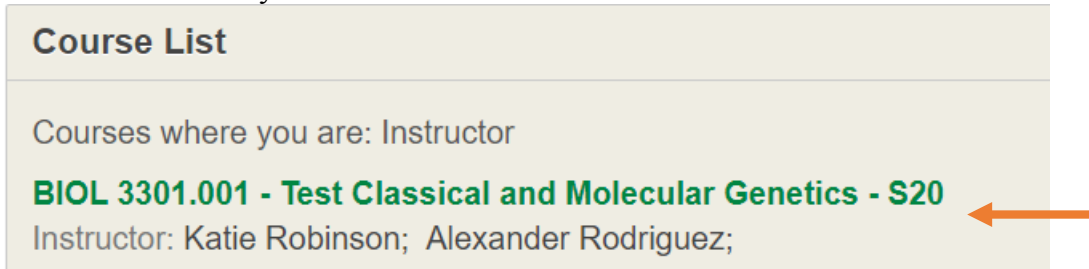
How to use Leganto in Blackboard

STEP 1:

Log into eLearning

STEP 2:

Click on the link to your class in the Course List:



Course List

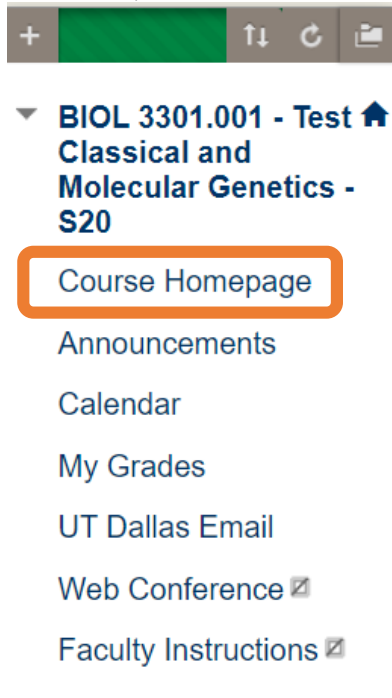
Courses where you are: Instructor

BIOL 3301.001 - Test Classical and Molecular Genetics - S20

Instructor: Katie Robinson; Alexander Rodriguez;

STEP 3:

In the left toolbar, click on Course Homepage:



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▼ **BIOL 3301.001 - Test Classical and Molecular Genetics - S20** 🏠

Course Homepage

Announcements

Calendar

My Grades

UT Dallas Email

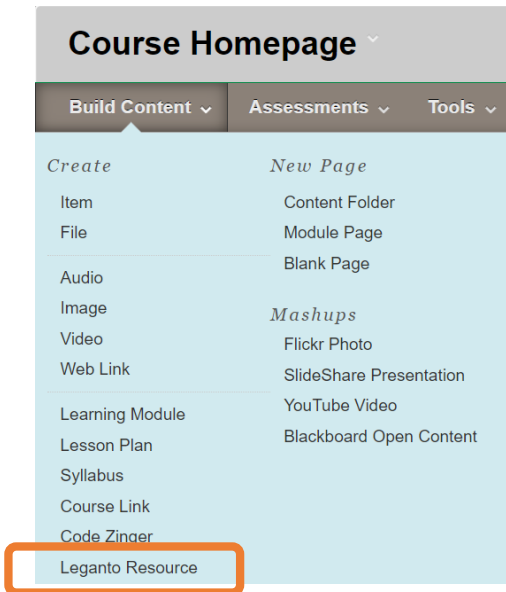
Web Conference ☑

Faculty Instructions ☑

STEP 4:

Hover your mouse over BUILD CONTENT and click on the Leganto Resource link:





STEP 5:

Create Leganto Resource by adding a name (Course Reserves) and then click Submit

The image shows a form titled "Create Leganto Resource". At the top, there is a grey header with the title. Below it, a note says "* Indicates a required field." The form is divided into sections. The "INFORMATION" section contains a "Name" field with the text "Course Reserves" and a "Color of Name" dropdown set to "Black". Below this is a "Description" field with a rich text editor toolbar. At the bottom of the form, there are "Cancel" and "Submit" buttons. An orange arrow originates from the "Submit" button and points back to the "Leganto Resource" option in the "Build Content" menu from the previous screenshot.

RESULT: Go back to the Course Homepage and you will see a file link for your Course Reserves:

