



**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](mailto:terranova@utdallas.edu)**  
**Office Hours: By appointment**  
**Office Location: ATC 2.704**



**Wednesday 02/12/20**

**Dada, Weimar Republic in Germany,  
Interwar Period 1919-1933**

Below Left: René Magritte, The Treachery of Images, 1929

Above Right: Dorothea Tanning, Table Tragique, 1973

**dada**

between Zurich and Berlin

Weimar Republic in Germany

Interwar Period 1919-1933



Otto Dix, Shock Troops Advance under Gas, 1924, etching – Between New Objectivity and Dada

Below right:  
 Wieland Herzfeld  
 examining Otto  
 Dix's Moveable  
 Figure Picture at  
 the First  
 International Dada  
 Fair, Berlin, 1919







Cabaret Voltaire 1916

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# Was ist **dada**?

Eine Kunst? Eine Philosophie? ~~oder Politik?~~

Eine Feuerversicherung?

Oder: Staatsreligion?

ist **dada** wirkliche **Energie**?

oder ist es  **Garnichts,**  
alles?



Hugo Ball and Tristan Tzara  
Zurich dada





Marcel Janco.  
*Cabaret Voltaire* (1916).

"Total pandemonium. Tzara is wiggling his behind like the belly of an Oriental dancer. Janco is playing an invisible violin and bowing and scraping. Madame Hennings, with a Madonna face, is doing the splits. Huelsenbeck is banging away nonstop on the great drum, with Ball accompanying him on the piano, pale as a chalky ghost." (Hans Arp, 1916)

Marcel Janco, *Cabaret Voltaire*, 1916



# KARAWANE

jolifanto bambila ô falli bambila  
grossiga m'pfa habla horem  
**égiga goramen**  
higo bloiko russula huju  
hollaka hollala  
*anlogo bung*  
blago bung  
blago bung  
**booso fataka**  
**ü üü ü**  
schampa wulla wussa ólobo  
*hej tatta gôrem*  
eschige zunbada  
**wulubu ssabudu uluu ssabudu**  
tumba ba- umf  
kusagauma  
ba - umf

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jolifanto bambila ô falli bambila  
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ba - umf

(1917)  
Hugo Ball

Hugo Ball performing Karawane [German for "Caravan"]

## Dadaism by Tristan Tzara (1918/1922)



Tristan Tzara photographed by Man Ray

There is a literature that does not reach the voracious mass. It is the work of creators, issued from a real necessity in the author, produced for himself. It expresses the knowledge of a supreme egoism, in which laws wither away. Every page must explode, either by profound heavy seriousness, the whirlwind, poetic frenzy, the new, the eternal, the crushing joke, enthusiasm for principles, or by the way in which it is printed. On the one hand a tottering world in flight, betrothed to the glockenspiel of hell, on the other hand: new men. Rough, bouncing, riding on hiccups. Behind them a crippled world and literary quacks with a mania for improvement.

I say unto you: there is no beginning and we do not tremble, we are not sentimental. We are a furious Wind, tearing the dirty linen of clouds and prayers, preparing the great spectacle of disaster, fire, decomposition. We will put an end to mourning and replace tears by sirens screeching from one continent to another. Pavilions of intense joy and widowers with the sadness of poison. Dada is the signboard of abstraction; advertising and business are also elements of poetry.



I destroy the drawers of the brain and of social organization: spread demoralization wherever I go and cast my hand from heaven to hell, my eyes from hell to heaven, restore the fecund wheel of a universal circus to objective forces and the imagination of every individual.

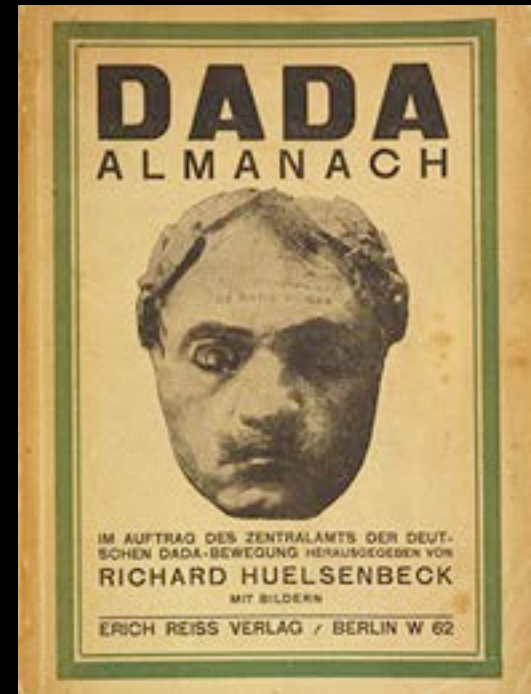
Philosophy is the question: from which side shall we look at life, God, the idea or other phenomena. Everything one looks at is false. I do not consider the relative result more important than the choice between cake and cherries after dinner. The system of quickly looking at the other side of a thing in order to impose your opinion indirectly is called dialectics, in other words, haggling over the spirit of fried potatoes while dancing method around it. If I cry out:  
Ideal, ideal, ideal,

-Knowledge, knowledge, knowledge,  
-Boomboom, boomboom, boomboom

I have given a pretty faithful version of progress, law, morality and all other fine qualities that various highly intelligent men have discussed in so many books, only to conclude that after all everyone dances to his own personal boomboom, and that the writer is entitled to his boomboom...

An art, which is forever trying to collect its limbs after yesterday's crash. The best and most extraordinary artists will be those who snatch the tatters of their bodies out of the frenzied cataract of life, who, with their bleeding hands and hearts, hold fast to the intelligence of their time.

Richard Huelsenbeck



**Richard Huelsenbeck**  
**in English translation by Johannes Beilharz**  
**To Ludwig the cocotte**

Your leg hangs over me like a crescent moon  
all clear: Your breasts breathe two small animals  
behind the most exquisite Brussels lace  
hey garçon: Café au lait – le matin please and a glass of  
water

Basically you are like your sisters who with bobbing bel  
creep along the sewers anxiously listening  
for the vice squad whistle and meat-eating pimps  
The cattle dealer whose pants and alligator leather  
wallet you stole has taught me everything about your  
soul hey – old pig: you've turned fifty but the high scho  
kids are still dreaming of you lots



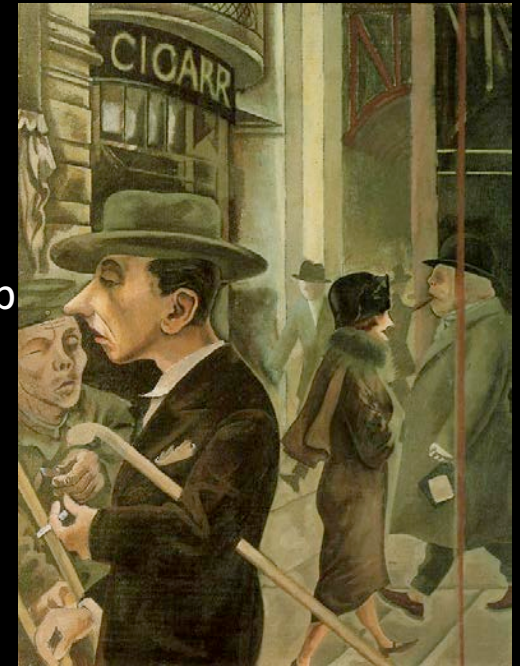
Otto Dix, The Salon, 1921



They dream: you approach silently with the elastic  
cane teaching their behinds what their heart desires  
hey you old lechers and white slave traders you gypsies and  
hotel thieves pray pray if you like that

Or drink yourselves stinko up the houses break open the  
gutter let the fire brigade thunder flush the rivers out of their sleep  
old scum I walk towards you bottle in arm you crazy  
specter

Is it you again delicious pig has the surgeon spied  
your belly yet grapnel brandished torch and chloroform  
Dada! Dada! only you are alive sweet love



George Grosz,  
Kurfürstendamm,  
1925



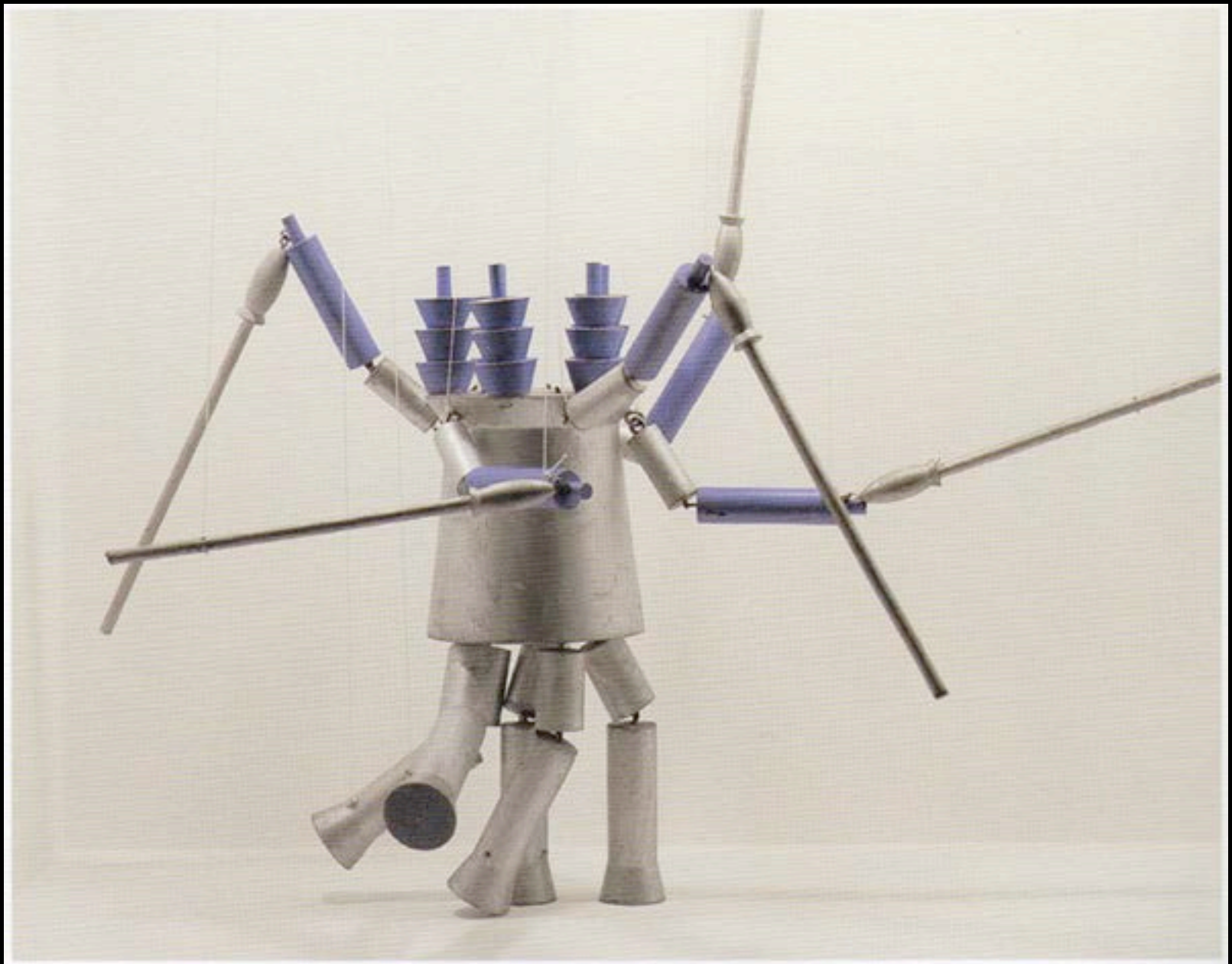
Jean (Hans) and Sophie Taeubur Arp in their studios

Kachina Doll Outfits by Sophie Taeubur Arp, 1922





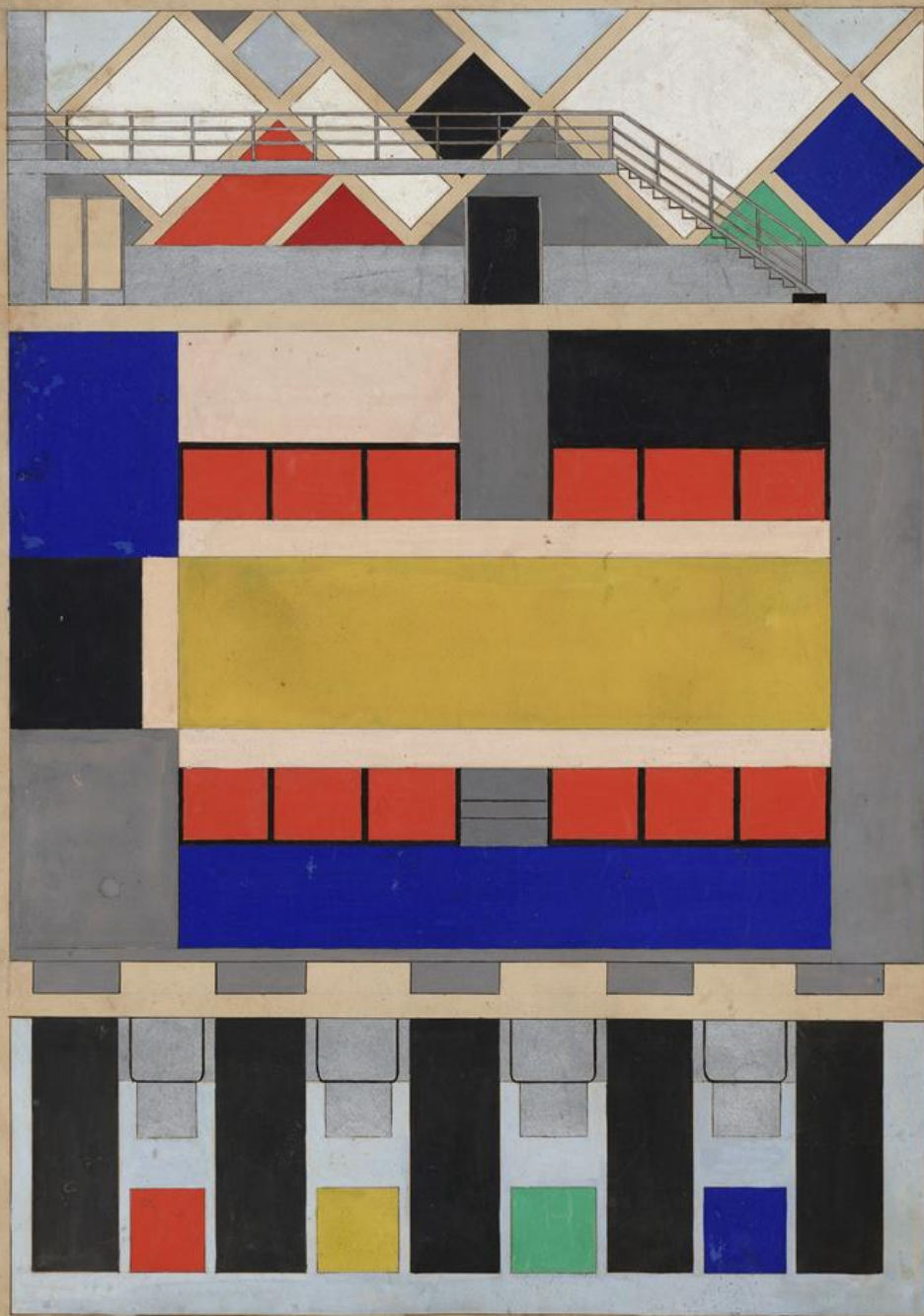




Sophie Taeuber Arp, Marionette, 1918



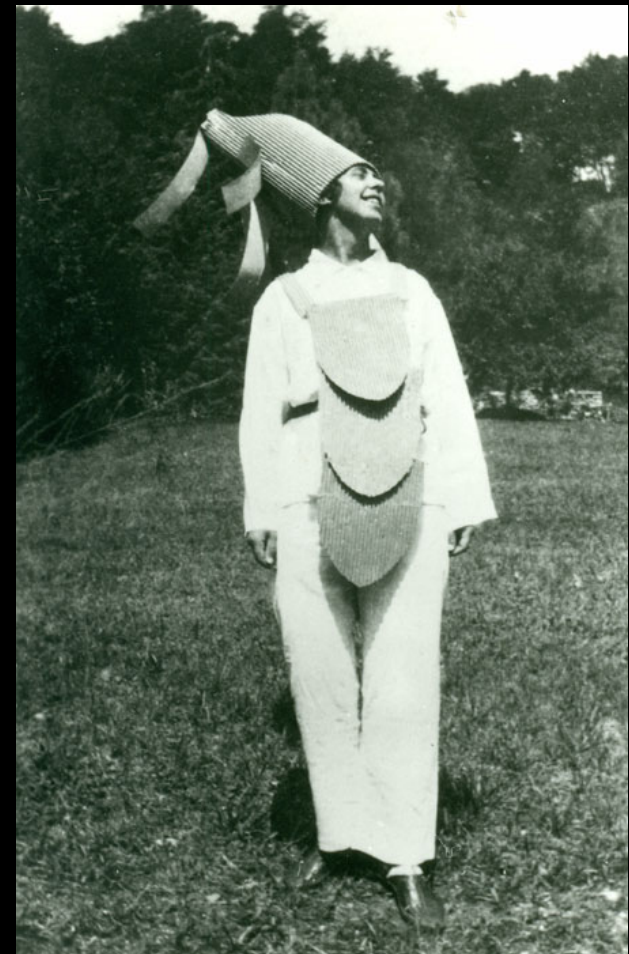
**Sophie Taeuber-Arp, Dada Head, 1920**



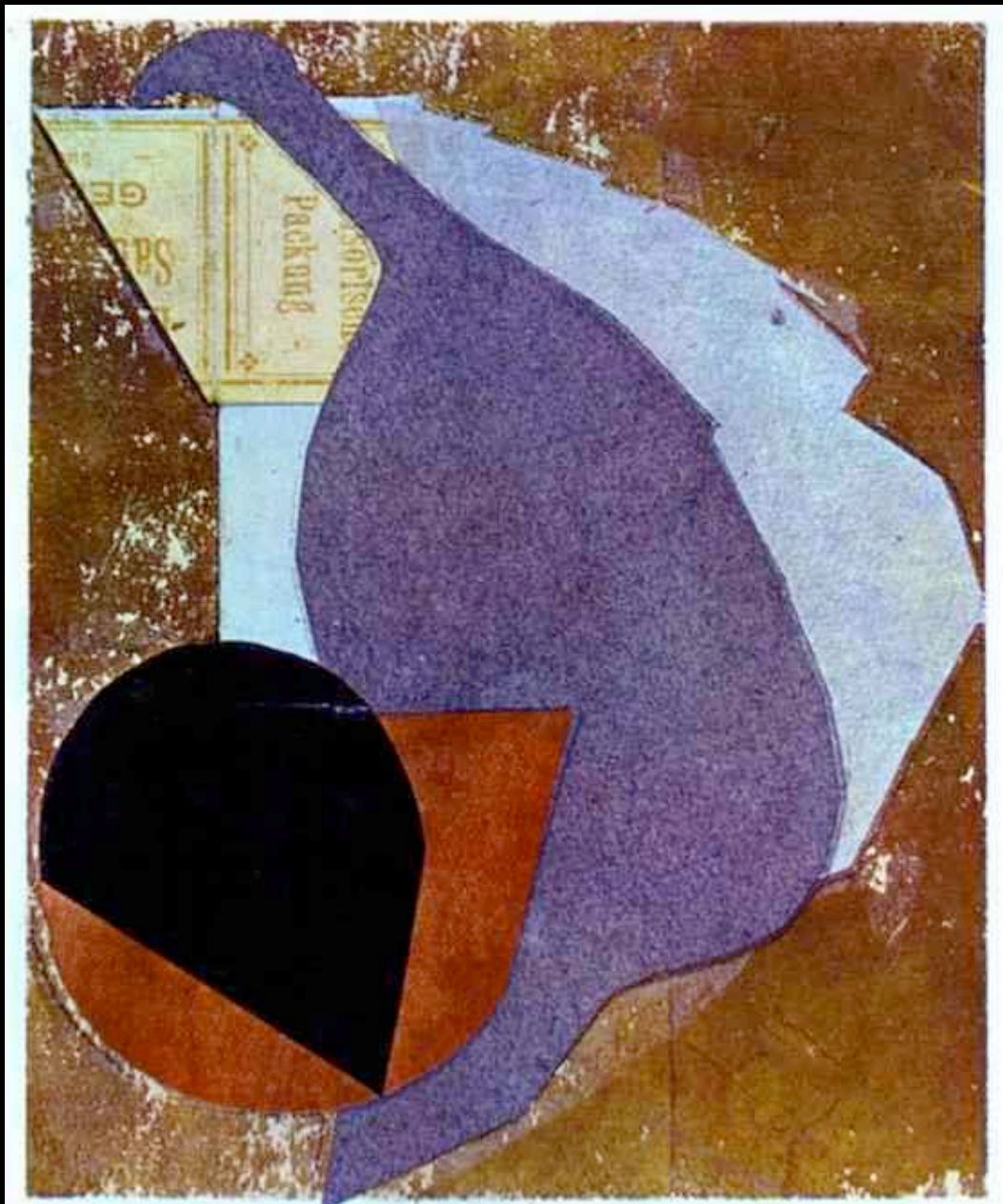
Theo Van Doesburg, Sophie Taeuber-Arp, Jean Arp, Café Aubette  
Strasbourg, France Color scheme for  
floor and long walls of ballroom,  
preliminary version, 1927







Above: Sophie Taeuber-Arp in  
Ascona, Switzerland, 1925  
Left: Jean Arp, Forest, 1916



Jean Arp, Earth Forms, 1917





Jean Arp, Trousse d'un Da, 1920-21





Jean Arp, *Plastron et fourchette* [Shirtfront and fork], 1920



Jean Arp, *Mustache Hat* from *Arpaden Portfolio*, 1923 – one of seven lithographs; The title "Arpaden" is a made-up word meaning "Arp things."

They are graphic examples of what he called "object pictures"—*Mustache Hat*, *The Navel Bottle*, *Mustache Watch*, *Eggbeater*—combining allusions to body parts and everyday things.



Max Ernst and Jean Arp, Physiomythological Diluvian Picture, 1920





Tatlin, Model for the Monument to the 3rd International in wood and wire displayed at the VIIIth Congress of the Soviets held in December, 1920

First International Dada Fair, Berlin, 1920 "Art is dead! Long live Tatlin!"

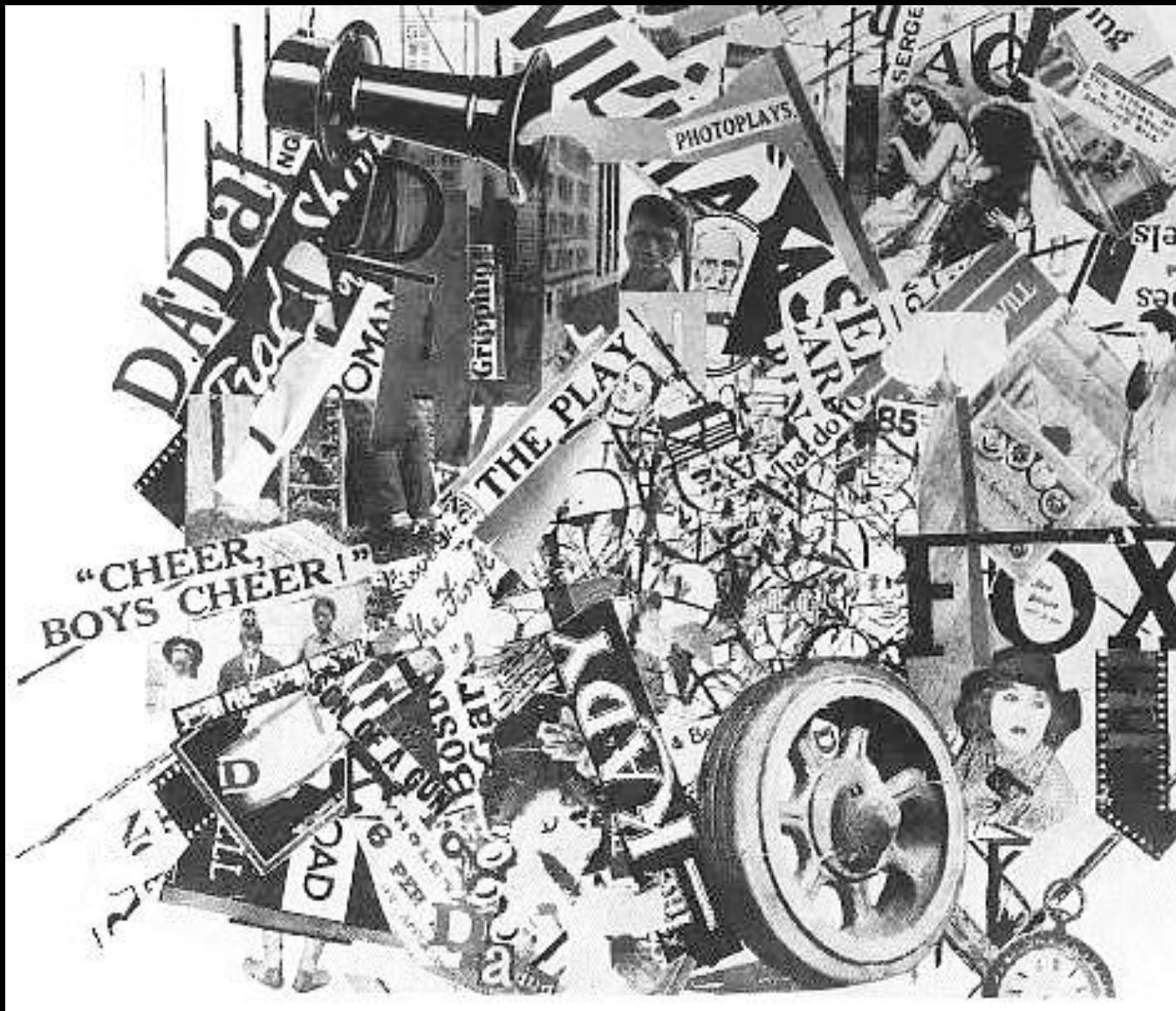




**John Heartfield and Rudolf Schlichter**  
*Preussischer Erzengel* (Prussian Archangel), 2004 (reconstruction of lost 1920 original)



John Heartfield, Cover of the exhibition catalogue of First International Dada Fair (Erste Internationale Dada-Messe)



George Grosz and John Heartfield, Life and Work in the Universal City at Five Past Twelve, 1919

What did happen was that Heartfield was moved to develop what started as an inflammatory political joke into a conscious artistic technique.

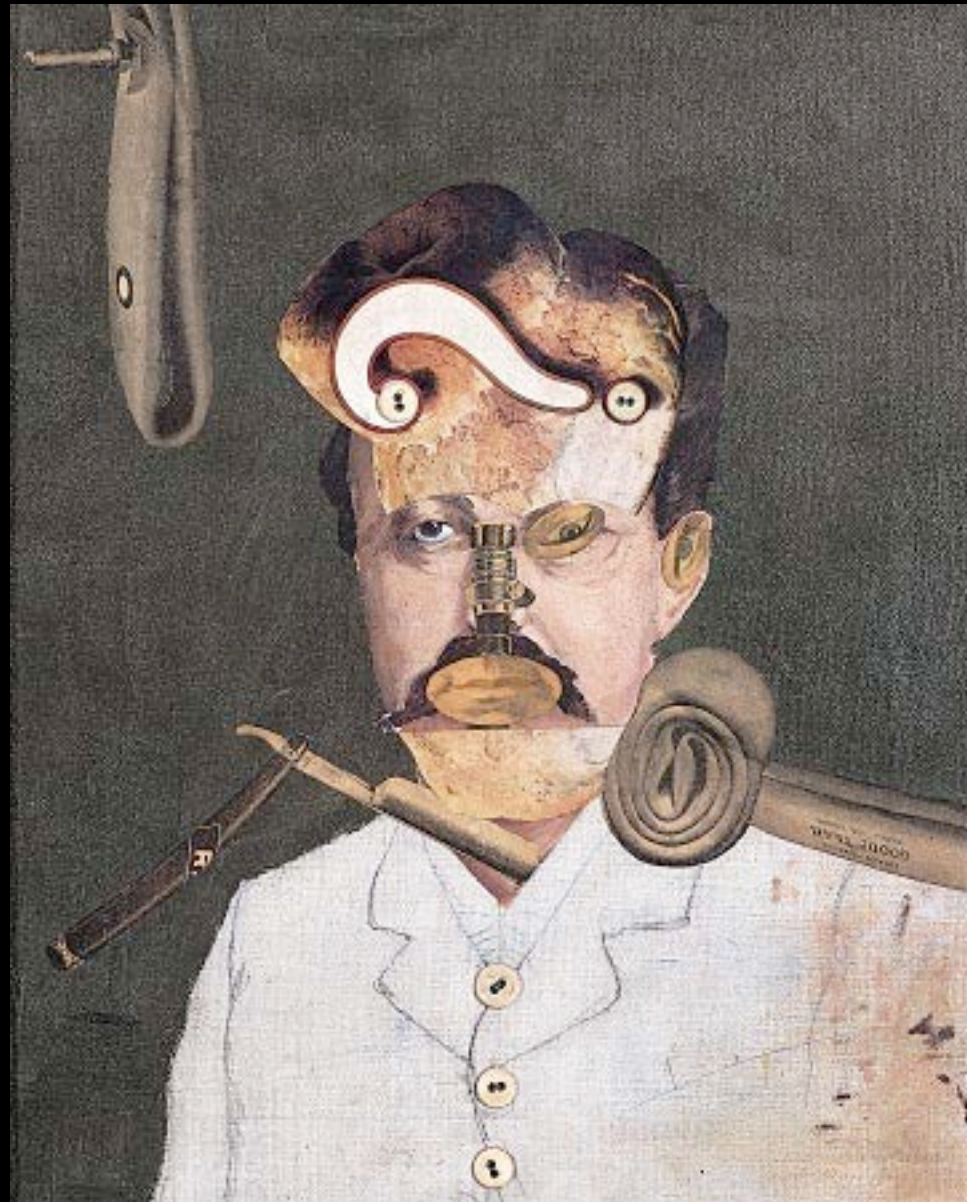
George Grosz





George Grosz, The City, 1926-27





George Grosz, A Victim of Society, later titled Remember Uncle August, the Unhappy Inventor, 1919

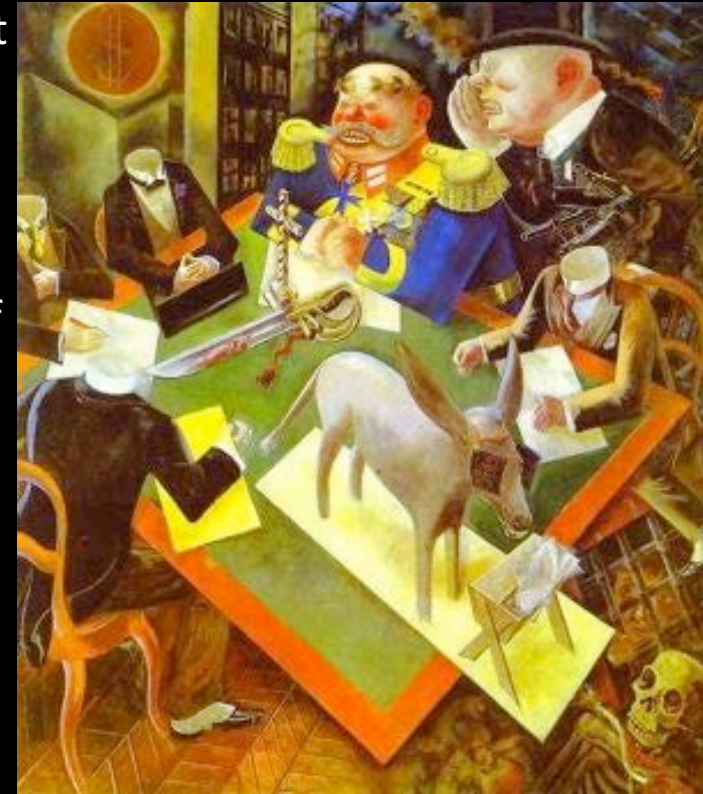


George Grosz, Republican Automatons, 1920

“It is true I am opposed to war; that is to say I am opposed to any system that coerces me. From an aesthetic point of view, on the other hand, I rejoice over every German who dies a hero’s death on the field of honor (how touching!). To be a German means invariably to be crude, stupid, ugly, fat and inflexible - it means to be unable to climb up a ladder at forty, to be badly dressed - to be a German means: to be a reactionary of the worst kind; it means only one amongst a hundred will, occasionally, wash all over.

One asks oneself how it is possible that there are millions of people completely lacking a soul, unable to observe real events soberly, people whose dull and stupid eyes have been blinkered ever since they were small, whose minds have been crammed with the emblems of stultifying reaction, such as God, fatherland, and militarism. How is it possible to boast publicly that we are one of the most enlightened nations - when the worse possible principles are already disseminated in schools - principles which, from the very beginning, gag every vestige of freedom of the individual, but instead educate him to become one who follows the crowd, devoid of independent thought, feelings or will.”

-George Grosz



George Grosz, Eclipse of the Sun, 1926





George Grosz, Dallas Skyline, oil on canvas, 1952





John Heartfield, Fathers and Sons, 1924



WER BÜRGERBLÄTTER Liest WIRD BLIND UND TAU.  
WEG MIT DEN VERDUMMUNGSBANDAGEN!

John Heartfield, Whoever Reads  
Bourgeois Newspapers Becomes  
Blind and Deaf: Away with These  
Stultifying Bandages! 1930

a staged photograph rather than a  
proper photomontage





John Heartfield, Adolph the  
Superman: Swallows Gold and  
Spouts Junk, 1932





Hannah Höch, Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919



Hannah Höch, Pretty Girl, 1920





Hannah Höch, Pretty Girl, 1920



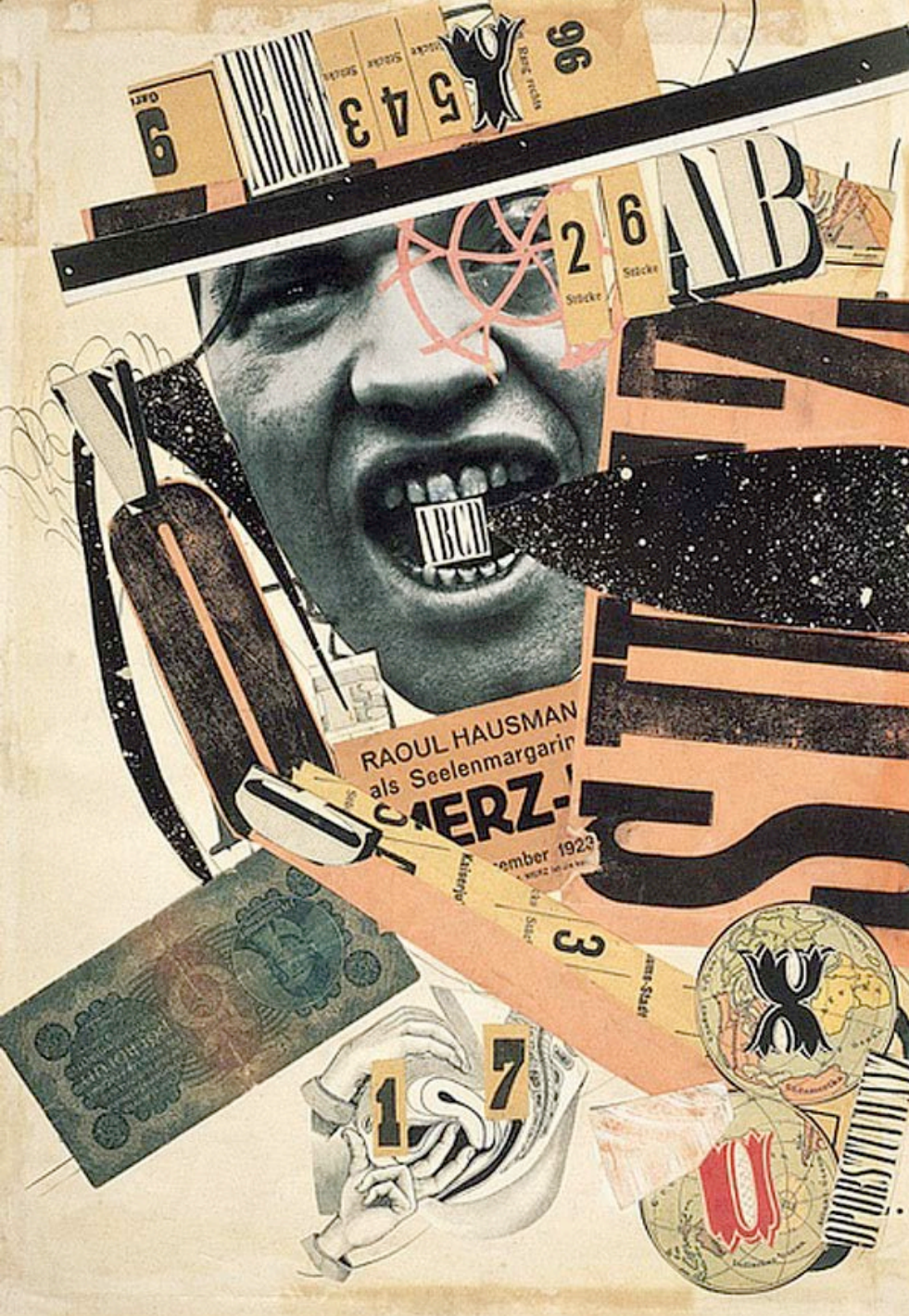
Raoul Hausmann, Spirit of Our Time, 1919

Dadasoph

"The German wants only his  
order, his king, his Sunday  
sermon, and his easy chair."

--Raoul Hausmann





## Collage as a mode of “critique”

Critique from the Greek *krinein* for  
parse, cut, separate, divide, part,  
distinguish between two things or  
people or among a group of things  
or people

# Raoul Hausmann, ABCD, 1923-1924





He established his own dada group in Hanover under the designation “Merz,” a word in part derived from “Commerzbank” which was included in one his collages.

Kurt Schwitters, Merzpicture 25A: The Star Picture, 1920

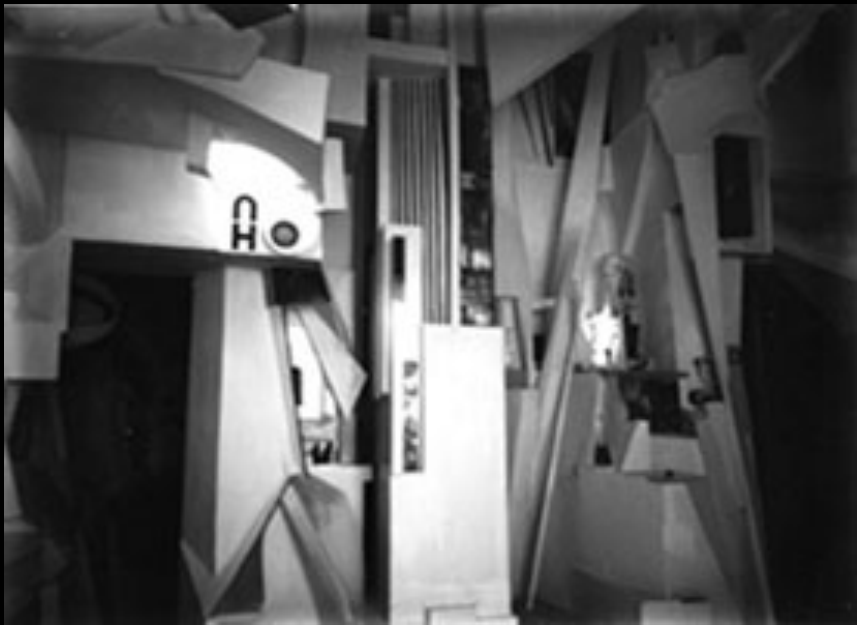


Kurt Schwitters, Merz Picture 32  
A. The Cherry Picture, 1921





Kurt Schwitters, Merzbau, 1920-23; 1947, Hannover; destroyed in WW II





Reconstruction of Merzbau in Hannover, 1987

dada

between Paris and New York



# Retinal Art versus Anti-Retinal Art



Marcel Duchamp (1887-1968)



Duchamp, Portrait of chess player 1911





INTERNATIONAL EXHIBITION  
OF MODERN ART  
ASSOCIATION OF AMERICAN  
PAINTERS AND SCULPTORS

69<sup>th</sup> INF<sup>Y</sup> REGT ARMORY, NEW YORK CITY  
FEBRUARY 15<sup>th</sup> TO MARCH 15<sup>th</sup> 1913  
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,  
CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH,  
HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,  
BRANCUSI, LEHMBRUCK, BERNARD, MATISSE, MANET, SIGNAC,  
LAUREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN,  
GLIEZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,  
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.—25<sup>th</sup> ST.

Marcel Duchamp, Nude Descending a Staircase,  
No. 2, 1912



"GUILFISH'S" PRIZE-WINNING  
SOLUTION OF ARMORY PUZZLE.

#### A Mathematical Solution.

Being in the fourth dimension, the artist sees all around the other three dimensions, sees all sides of the lady at once. He paints what he sees. If properly cut out and pasted together, the apparently unrelated spaces form the perfect statue of a nude lady in the act described.

William Silva,

1326 New York Ave., Washington, D. C.  
Mar. 5, 1913.

#### "Veritable Brain-Storm."

You ask for a solution of the mysterious "nude descending a stairway," in fifty words. Why fifty when one will do it? The mystery is all in the wrong translation of the title which is thus:

"Nude descending with stairway."

How plain everything is at once.

If permissible, here is another solution, but I am more fond of the first one. The painter, never having seen a nude lady, sees one on a fine morning in the month of May, which incident and time makes him rather confused. The picture plainly shows this emotion. A veritable brain-storm.

Yours very truly,

Gustave Wiegand.

Carnegie Hall, N. Y., Mar. 6, 1913.

#### Blots of Flesh Color.

The painter probably watched a nude figure rush down a dark staircase and tried to put on canvas the blots of flesh color he saw in that moving picture. As the values are not true, he either has defective

## The Nude Lady and the Stairway *Title of a Cubist picture at the Armory Show.*

Now this is asked on Hudson's banks  
And not on shores of Niger;  
Our lady's on a stairway placed,  
There's no sign of a tiger.  
At least the "Cubist" says she is  
He who hath so devised her;  
No stair nor dame can we discern  
And so we're none the wiser.  
If "art concealeth art"—when then  
This "Cubist" is a master,  
For he hath hidden stair and dame  
Beneath some brown courtplaster.  
Oh—Saints, Madonnas, visions fair,  
Of Raphael and of Lippi.  
Must we forsake Ye—and embrace  
Bad dreams by painters "Dippy"?  
Perish the thought—with masters old;  
We'll still walk woodlands shady,  
Still be inspired by visions fair,  
Scat! "Stairway and Nude Lady."



SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase  
(Rush Hour at the Subway)

32  
USA

Armory Show 1913

1998



© USPS 1998



Eliot Elisofon, Marcel Duchamp  
Walking down Stairs mimicking Nude  
Descending a Staircase, 1952

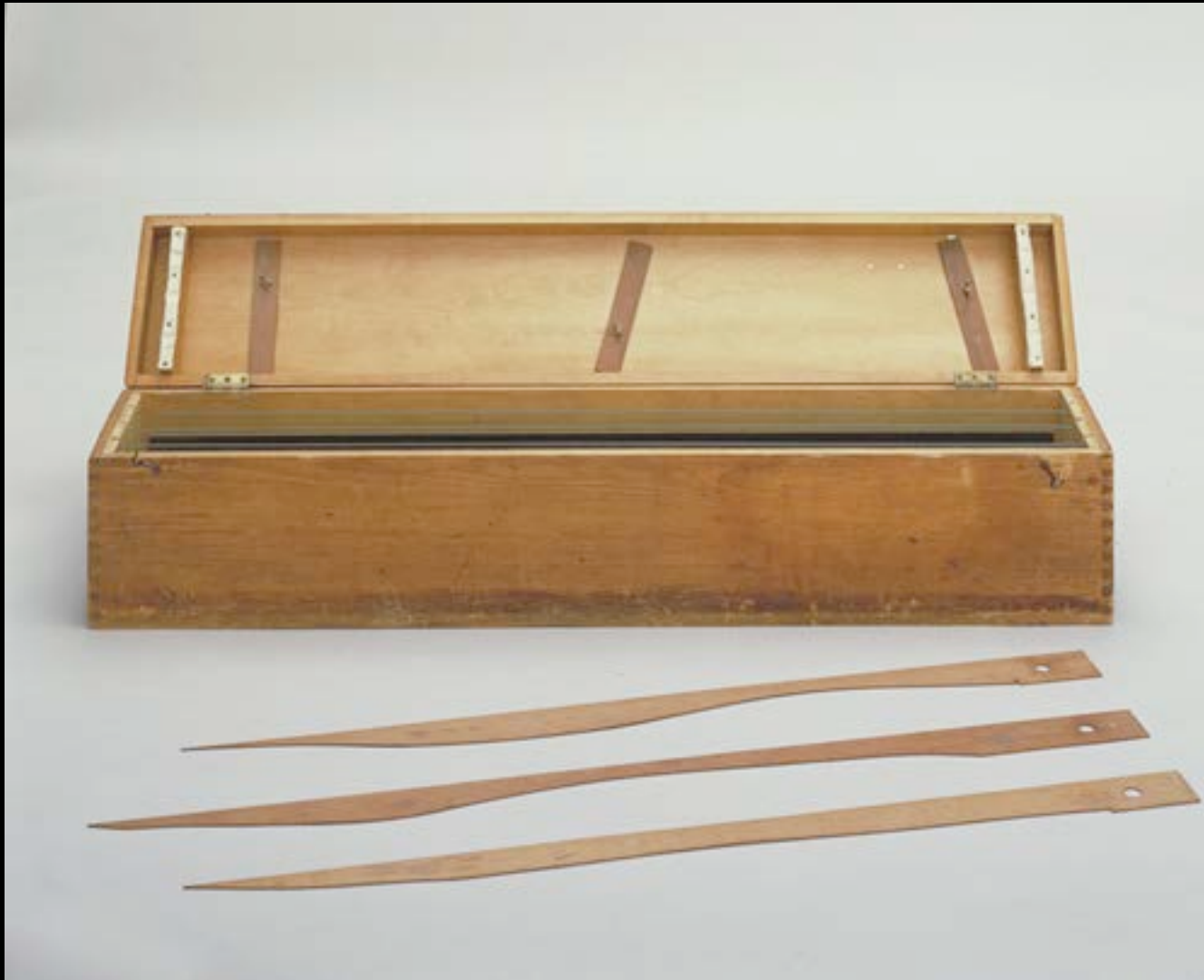


# Readymade

Duchamp wanted, he said, "to put art back in the service of the mind."

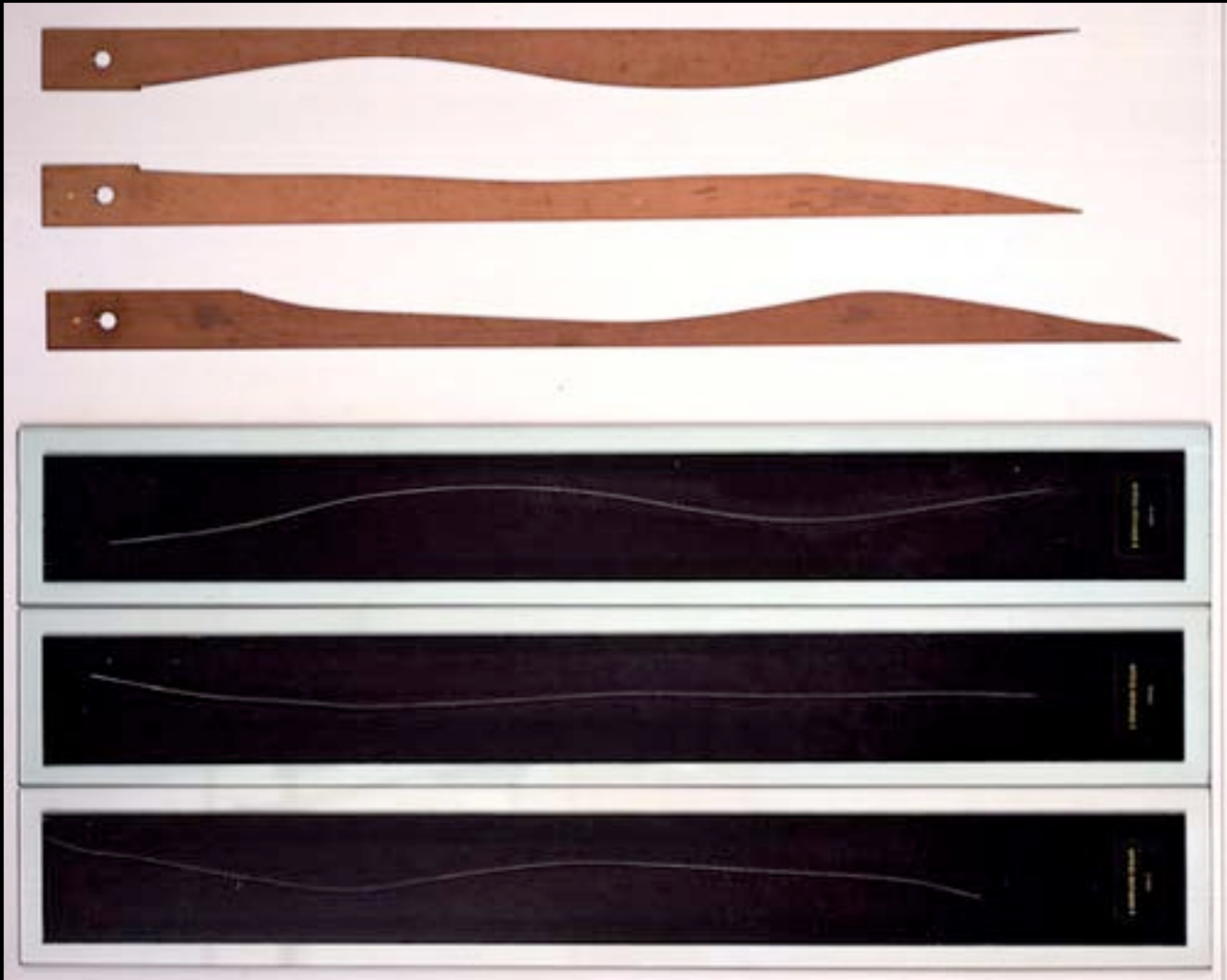
Duchamp, Bicycle Wheel, 1913





It is "a joke about the meter (3.2 ft)," Duchamp glibly noted about this piece, but his premise for it reads like a theorem: "If a straight horizontal thread one meter long falls from a height of one meter onto a horizontal plane twisting as *it pleases*[it] creates a new image of the unit of length."

Duchamp, Three Standard Stoppages, 1913-14

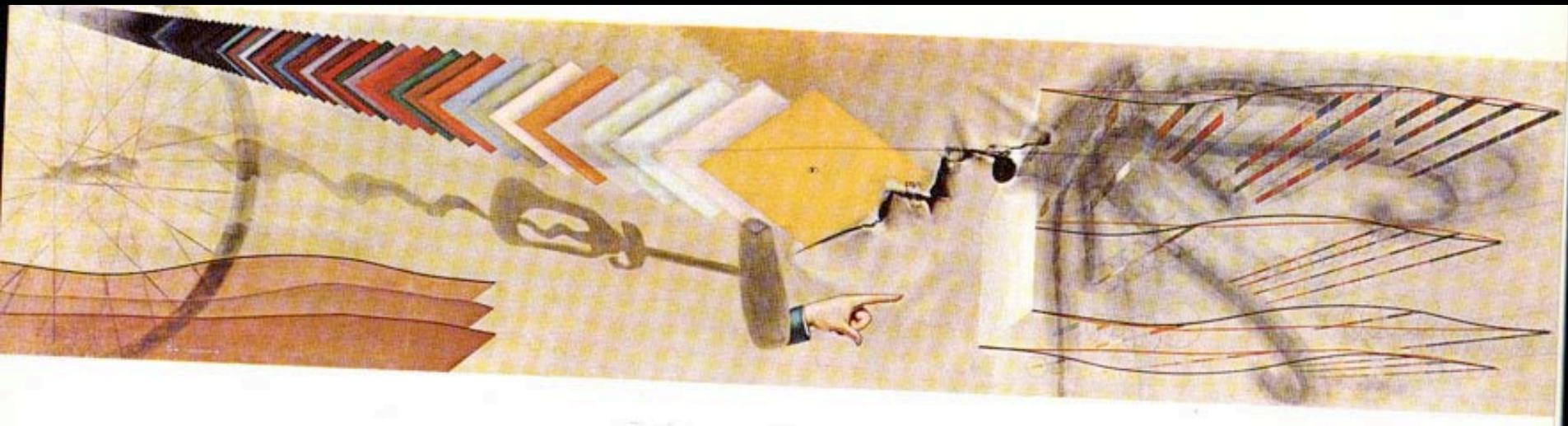




# Readymade

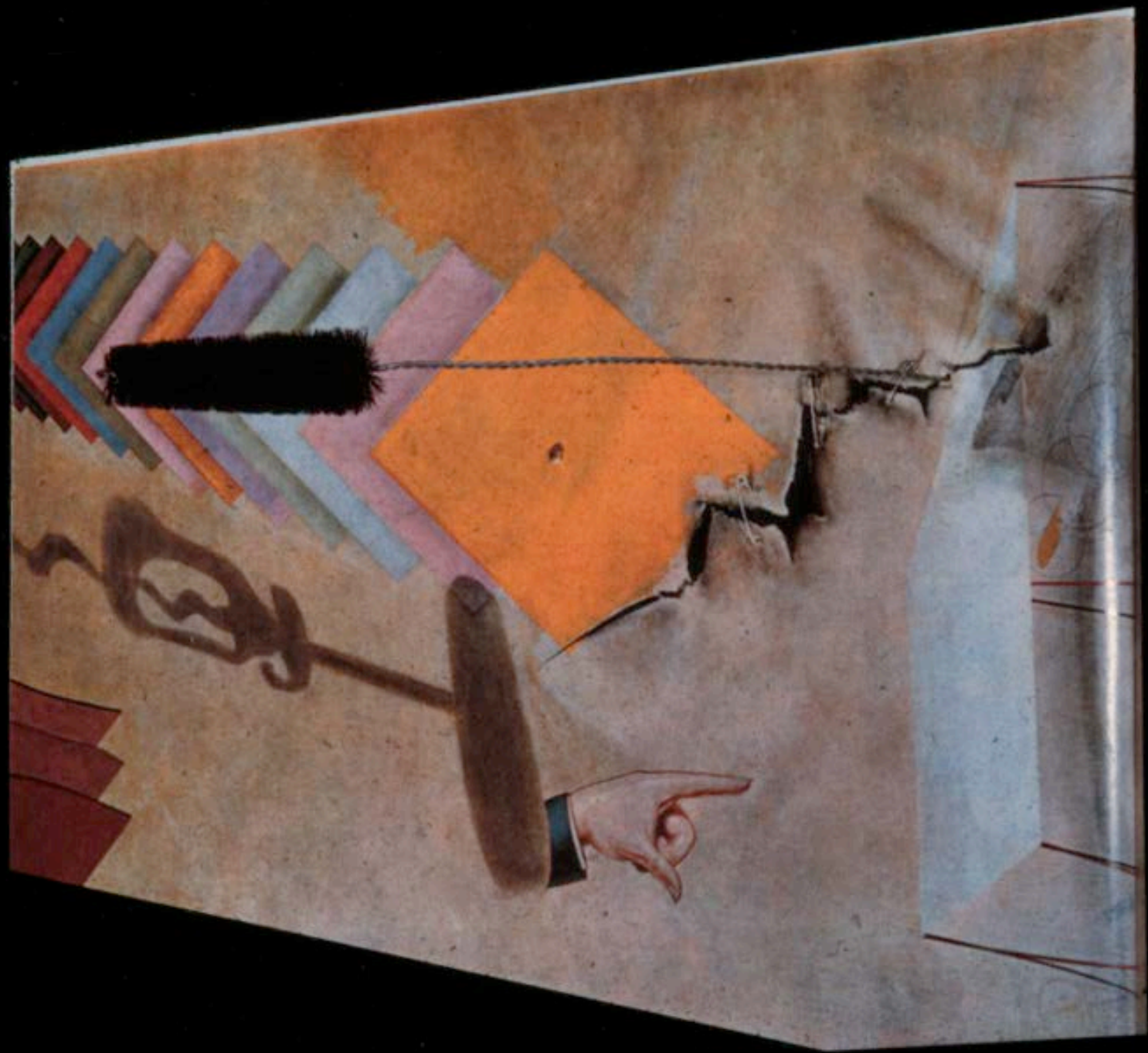
Duchamp, Fountain, 1917



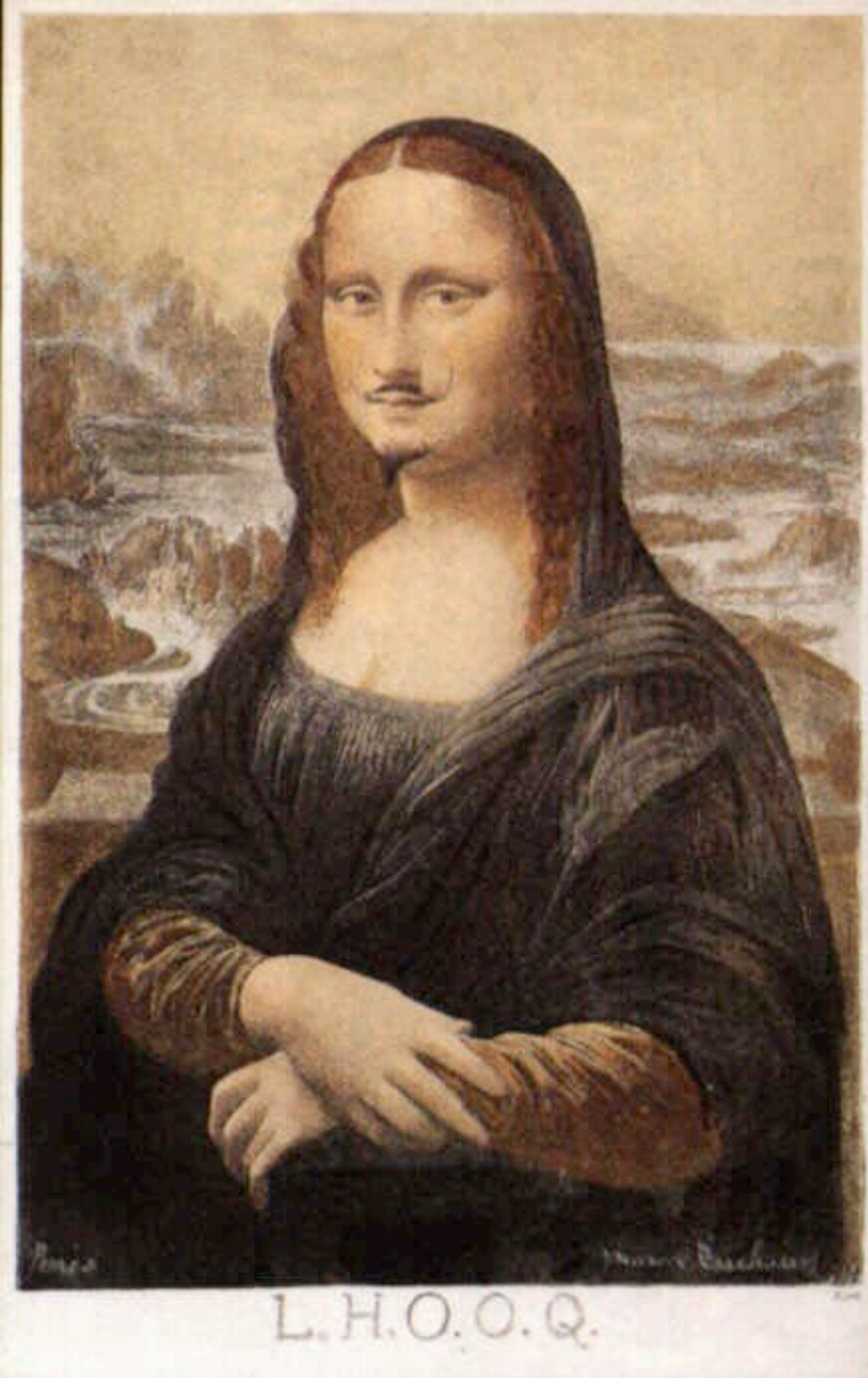


Duchamp, Tu m', 1918  
69.8 x 303 cm (27 1/2 x 119 5/16 in.)

The title is perhaps short for the French *tu m'emmerdes* or *tu m'ennuies* (you bore me).







Duchamp, LHOQQ, 1919

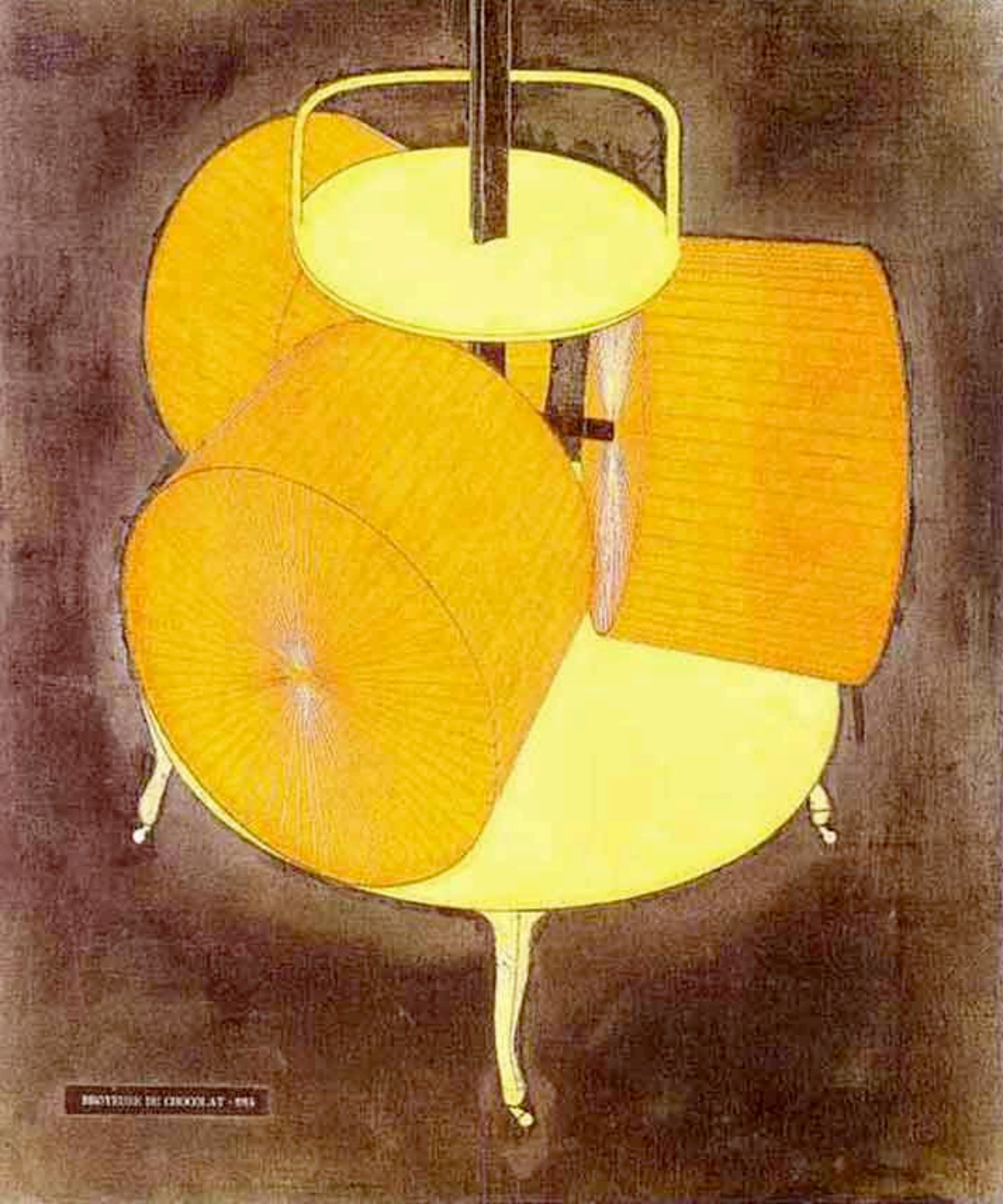




Use "delay" instead of picture or painting ... It's merely a way of succeeding in no longer thinking that the thing in question is a picture--to make a delay of it in the most general way possible, not so much in the different meanings in which delay can be taken, but rather in their indecisive reunion...Laboring to unlock the mystery of that little word, "delay," they have linked it, among other things, to Henri Bergson's theory of duration, to the medieval practice of alchemy, and to a subconscious fear of incest on Duchamp's part. One Duchampian has suggested that it be read as an anagram for "lad[e]y," so that "delay in glass" becomes glass lady. Duchamp adored puns and perpetrated a lot of them, but his were never as heavy-footed as that. Generally overlooked in the ongoing analysis and microanalysis of Duchamp's wordplay is that it is play. He played with words, juggling a variety of senses and non-senses and taking pleasure in their "indecisive reunion." As he went on to say in that Green Box note, a delay in glass as you would say a poem in prose or a spittoon in silver.

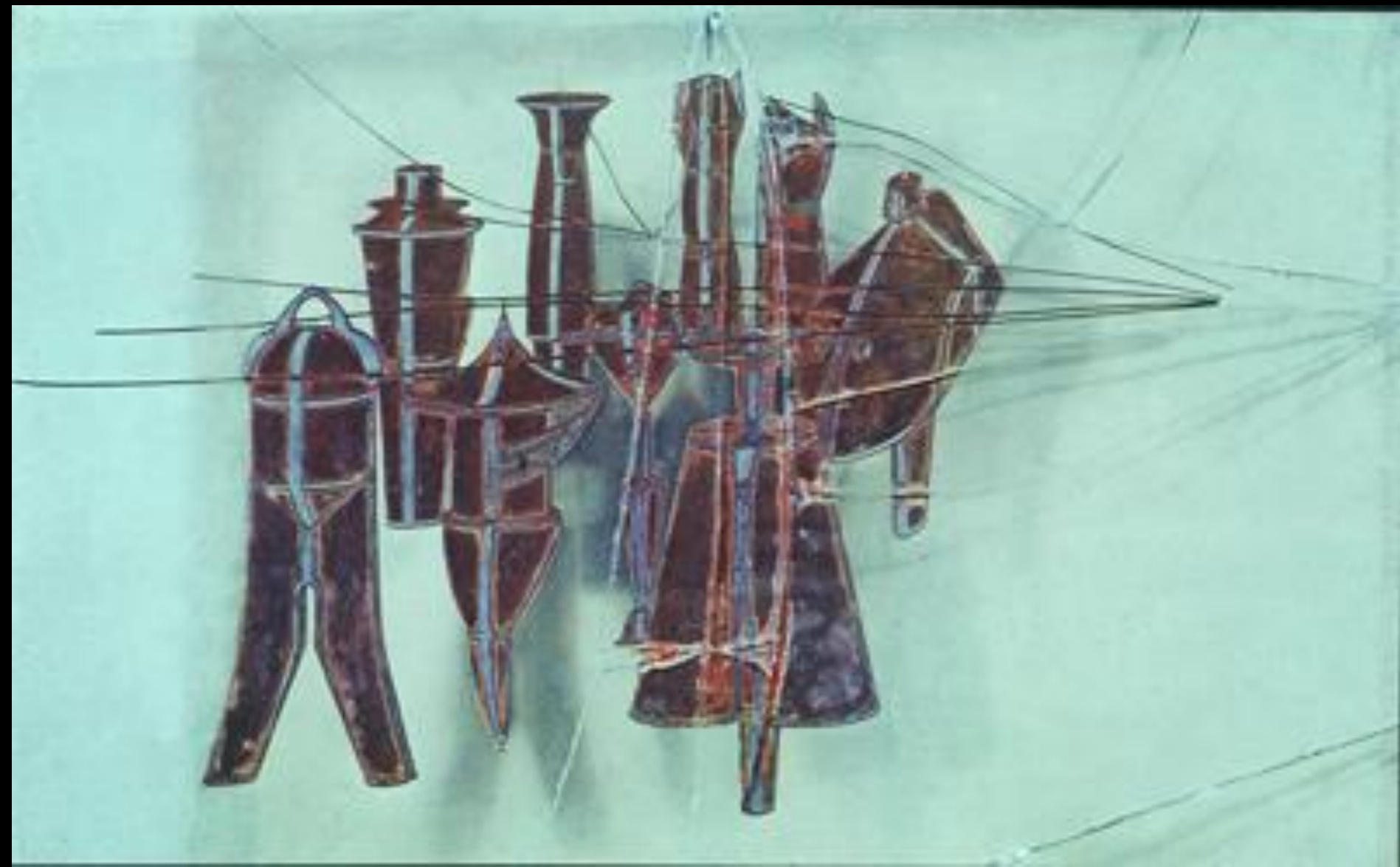
-- Calvin Tomkins, biographer of Duchamp

Duchamp, *Bride Stripped Bare by Her Bachelors Even*, 1915-23



Duchamp, Chocolate  
Grinder No. 1, 1915





Nine Malic Moulds, detail, 1914-15





Duchamp's voluminous preparatory notes, published in 1934, reveal that his "hilarious picture" is intended to diagram the erratic progress of an encounter between the "Bride," in the upper panel, and her nine "Bachelors" gathered timidly below amidst a wealth of mysterious mechanical apparatus.



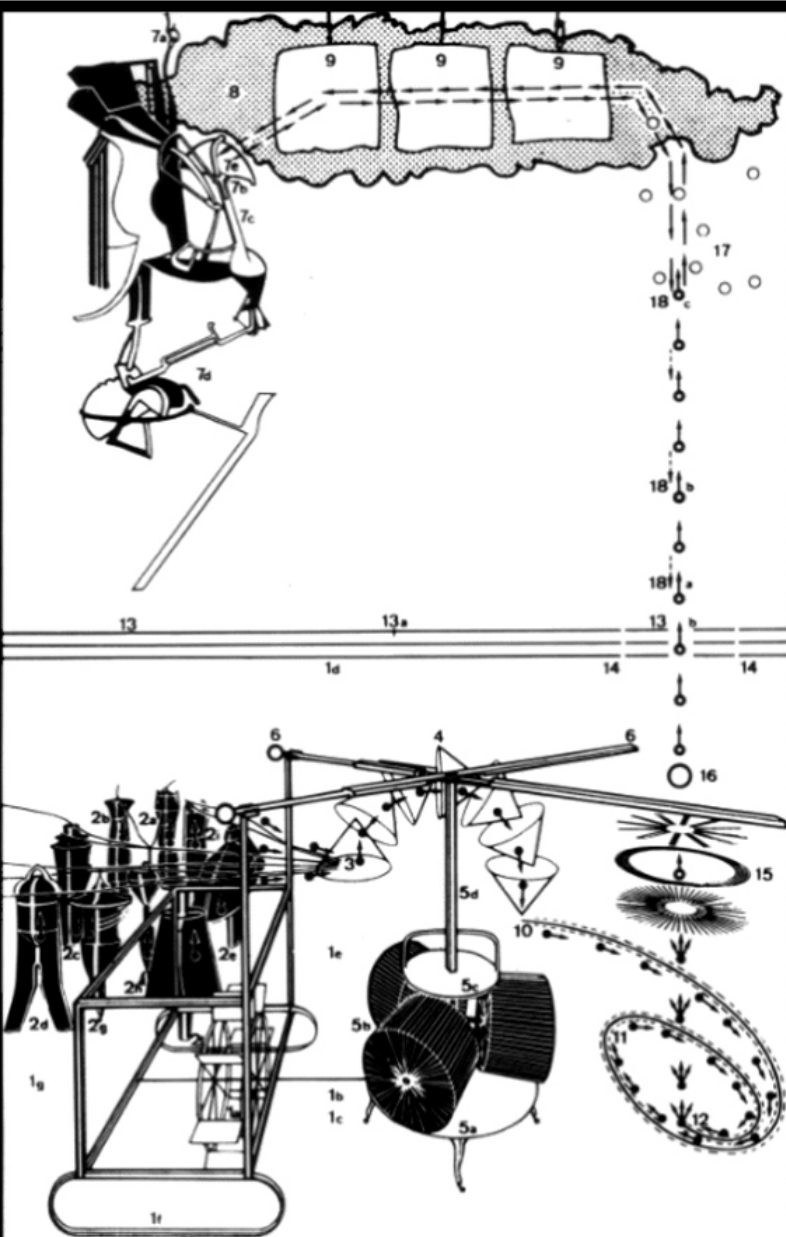
Duchamp, The Bride Stripped Bare by Her Bachelors, Even (The Green Box), September 1934





“The bride accepts this stripping by the bachelors, since she supplies the love gasoline to the sparks of the electrical stripping; moreover, she furthers her complete nudity by adding to the first focus of sparks (electrical stripping) the 2nd focus of the desire-magneto.”





Key to the *Large Glass*  
(including elements not  
executed):

- 1 Chariot or Sleigh
  - (a) Water-mill wheel
  - (b) Pinion
  - (c) Trap-door to basement
  - (d) Pulley
  - (e) Revolution of the bottle of Bénédictine
  - (f) Runners
  - (g) Sandow
- 2 Nine Malic Moulds/Cemetery of Uniforms and Liveries
  - (a) Priest
  - (b) Delivery boy
  - (c) Gendarme
  - (d) Cavalryman
  - (e) Policeman
  - (f) Undertaker
  - (g) Servant/Flunky
  - (h) Busboy/Waiter's assistant
  - (i) Station-master
- 3 Capillary Tubes
- 4 Sieves or Parasols
- 5 Chocolate Grinder
  - (a) Louis XV chassis
  - (b) Rollers
  - (c) Necktie
  - (d) Bayonet
- 6 Scissors
- 7 The Bride/Pendu femelle
  - (a) Suspension ring
  - (b) Mortice joint
  - (c) Stem
  - (d) Wasp
- 8 Milky Way
- 9 Draught Pistons
- 10 Region of Butterfly Pump
- 11 Toboggan or Planes/Slopes of flow
- 12 Crashes or Splashes
- 13 Horizon/Bride's garment
  - (a) Vanishing point of perspective
  - (b) Region of 'Wilson-Lincoln' effect
- 14 Boxing Match
- 15 Oculist Witnesses
- 16 Magnifying glass
- 17 Nine Shots
- 18 Handler of Gravity
  - (a) Trivet
  - (b) Rod
  - (c) Weight

→ path of Illuminating Gas  
→ Bride's instructions

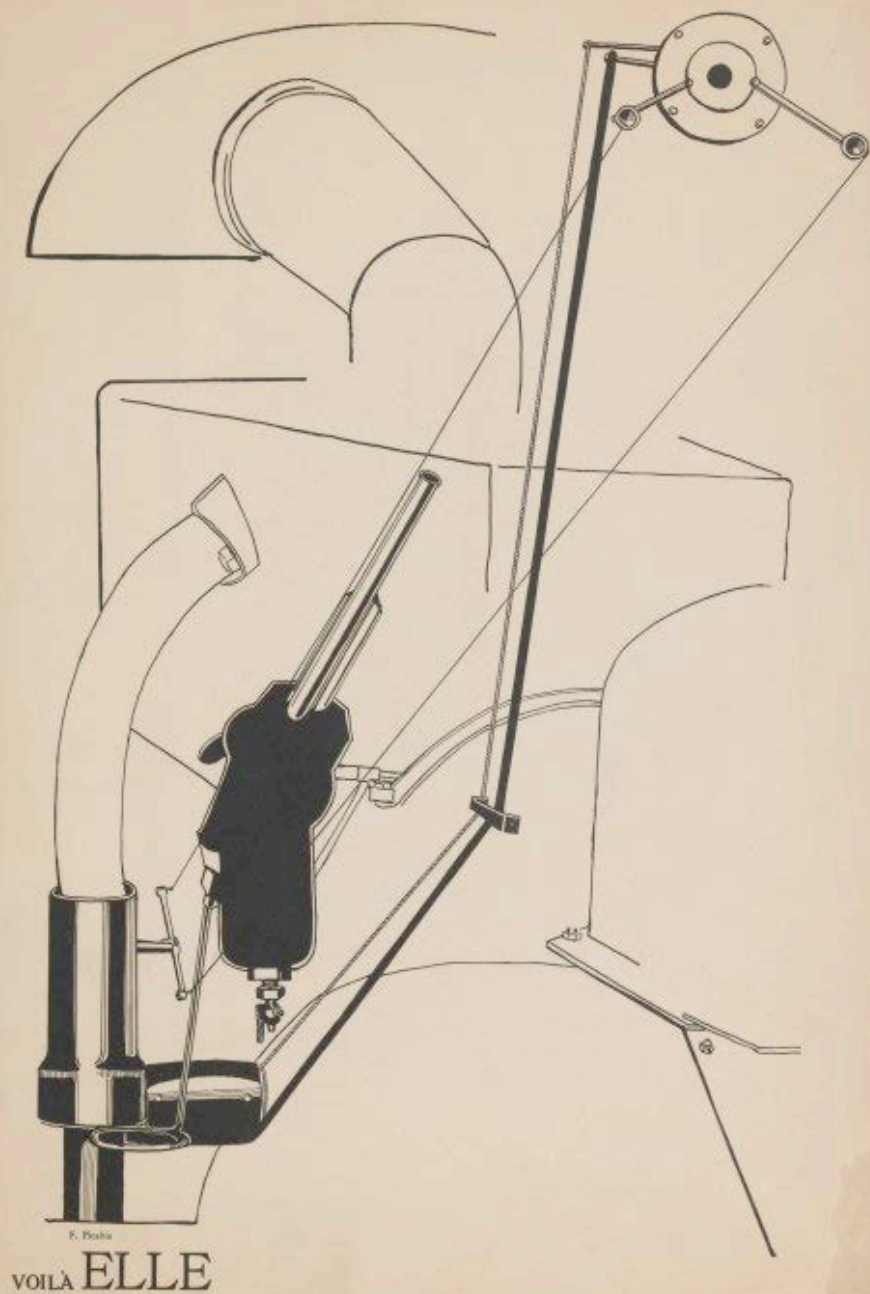
After Jean Suquet, *Miroir de la Mariée*  
(Flammarion).





Francis Picabia was inspired by his friend Marcel Duchamp. Capturing the dadaist ironic love of the machine, Picabia said “A new gadget that lasts only five minutes is worth more than an immortal work that bores everyone.”

Picabia, Here, This Is Stieglitz Here, 1915



Francis Picabia, Voia Elle! 1915



# DADA PHONE

écrire à :

TRISTAN TZARA

32, Avenue Charles Floquet

Administration: **SAUSANSPAREIL**, 37, Avenue Kléber.

DAME

Nº 7

PRIX :  
1 FR. 50

PARIS  
MARS 1920

LA CHAIR  
QUI A TROP  
BU  
EST UN ŒUF  
NAPOLITAIN

FRANCIS PICABIA

LES MAINS  
DANS  
LA CROTTE  
CANONIQUE

Le Post-Lois  
le 14 Mars 1905

Copie d'un autographe d'Ingres

pa

Francis Picabia

Cal Lainez doesn't get paid the same  
 from Yahoo, the former face of  
 Edgar Varones

[illegible]

from 1894

Paul Charal dit toujours  
"Proverbe" au lieu de dire merde

Rimbaud est allé au Harar pour faire "littérature".

Link est Satorik

Rachide se soigne au mercure.

Les arbres ont des feuilles en été pour se protéger du soleil.

Featuring: **Directors**

Dieu nous aide et fait pousser le caca

DESIGN

"391"

# DADA

Francis Deakins prépare un ouvrage très important de philosophie et d'écrits politiques sur le socialisme, l'éthique, la loi et la justice, les religions.

Il est le premier patient à  
Ours et le premier soutien  
du bureau de la police.

These new policies will also partner us better with private industry.

**10 years**

*Je fais l'amour entre deux gentes*

chaudes. Oites " Qui " ?  
Et oites " Nom " ?  
Et maintenant à tes " Pistons " par !

cienti  
Illeg  
Je suis m

10.1111/j.1365-3113.2011.04520.x

Il faut lire Shakespeare  
C'était vraiment un idiot  
Mais lisez Francis Picabia  
Lisez Ribemont-Dessaignes  
Lisez Tristan Tzara  
Et vous ne lirez plus

二、非私利型腐败

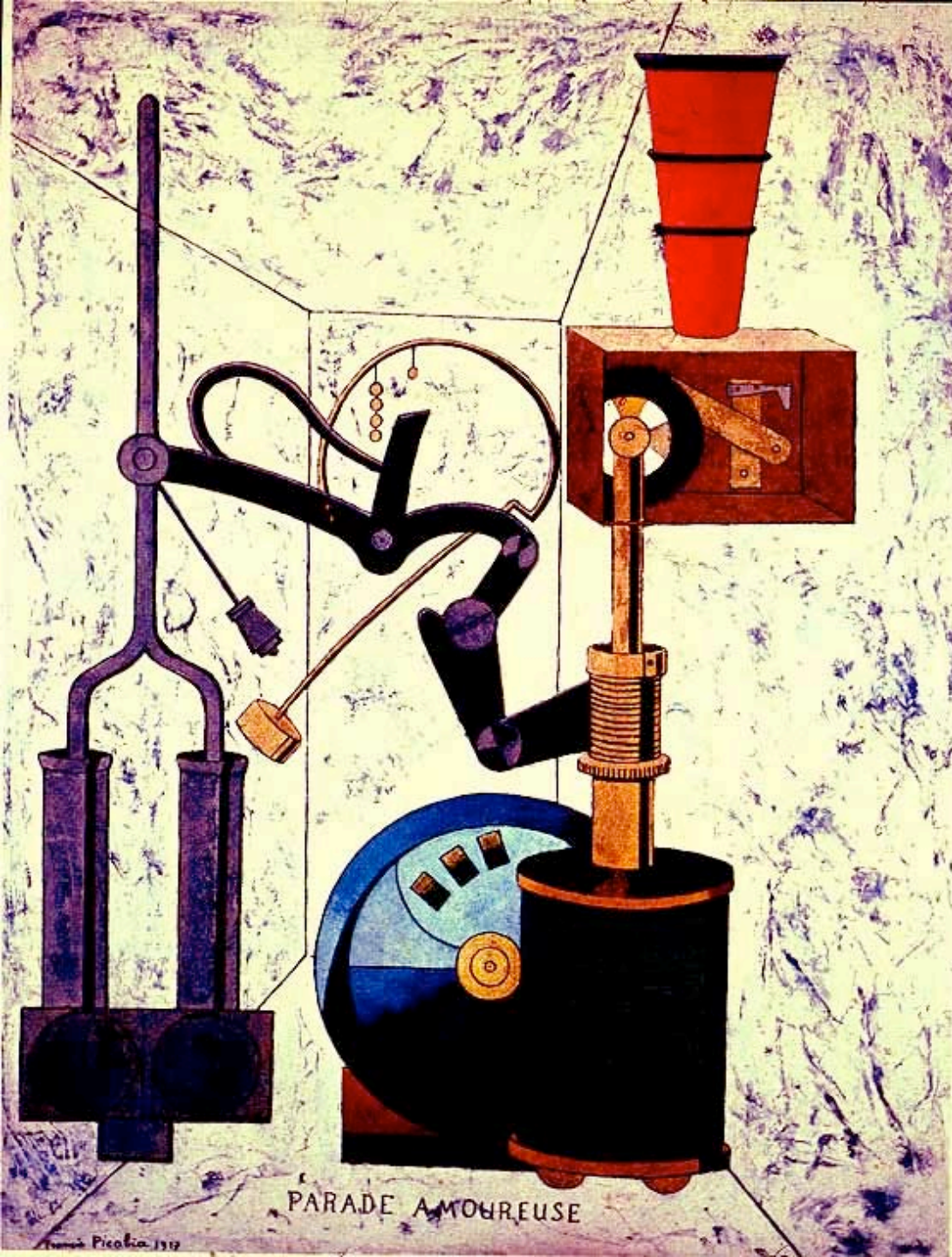
C'est très bon de sentir d'où vient le vent en mouillant son doigt.

163

Francine PICARD.

391



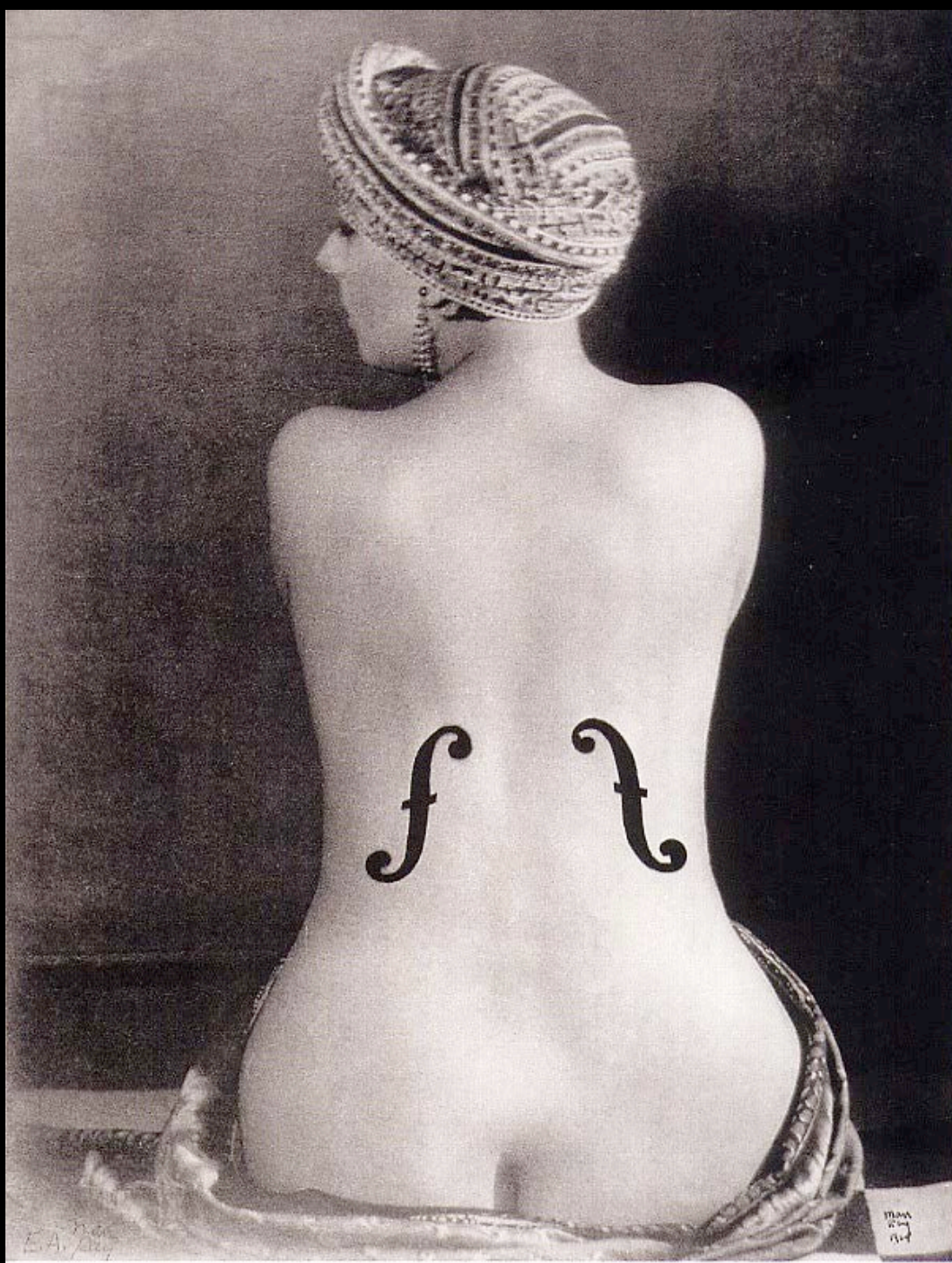


Picabia, Amorous Parade, 1917



Man Ray, Self-Portrait Assemblage,  
1916





Ingres, The Turkish Bath, 1863 –  
tondo; Academic Orientalism

Man Ray, Violin of Ingres, 1924



Man Ray, The Rope Dancer Accompanies Herself with Shadows, 1916









Man Ray, Man, 1918



Man Ray, Rayograph, 1924



Man Ray, Airplane, 1945