

CLOUD PIECE

Imagine the clouds dripping.
Dig a hole in your garden to
put them in.

1963 spring

Yoko Ono, *Cloud Piece*, 1963

University of Texas at Dallas
Arts & Humanities
Spring 2024

Contemporary Art
AHST 3318-001
(28096)

Dr. Charissa N. Terranova
We 1:00-3:45
JO 4.614
terranova@utdallas.edu

Office Hours: By appointment
Office Location: ATC. 2.704

01/17/2024
Syllabus and eLearning
Introduction to Terms and Themes

Description:

This course offers a survey of the history of contemporary art, 1948-present. Themes include curating decolonization, Afro-Atlantic histories, neo-Dada, gestural painting, Pop art, Fluxus, happenings, performance art, art and the mass media, interactive art, electronic art, conceptualism, Black portraiture, Afrofuturism, eco-art, and bio-art.

Goals and Outcomes:

- Define and understand the following terms: modernism, postmodernism, contemporary art, and the avant-garde.
- Identify the salient characteristics of contemporary art and the themes listed above.
- Gain knowledge of the history and theory of contemporary art.
- Improve skills of public speaking, engagement, and discourse in class.
- Improve research skills.
- Improve expository writing skills.

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, in-class presentations, and exams), and participate with candor, verve, and commitment in class.

Mode of Class:

All class meetings are in-person.

Reading Assignments:

All reading assignments are available through library reserves accessible at elearning.

Teachback – I teach! You teach! We all teach! (25% x 2 = 50%)

Polymathic intermedia artist and engineer Gordon Pask coined the word “teachback” fifty years ago to identify the generative circular feedback between teachers and students that constitutes learning on both sides. Pask argued that teaching must have a component of learning and, likewise, learning of teaching. In this class teachback identifies short presentations made by students during the first half of each class based on short essays they’ve written about the reading assignment from the prior week. Students make two teachback presentations over the semester. Each is based on the reading and one work of art the student has chosen. The work can come **from inside or outside** the reading. If there are two essays assigned in one week, **students choose only one essay on which to focus**. Details about the assignments and the teachback presentation schedule are posted at elearning.

Mid-Term and Final Exams (25% x 2 = 50%):

There are two exams in the class, a mid-term exam on March 7 and a final exam the date of which is TBA. They have two components: slide identification and short essay. In the first portion of each exam, students identify 20 works of art from memory from a list of 35 located in a review sheet distributed two weeks prior; in the second portion, students choose their two favorite works of art they have learned about in class up to that point, identifying it by the artist’s name, title of work, and date. Students then write why the work of art is important in history and to them personally. The final exam is not cumulative.

Grades:

Teachback #1	25%
Teachback #2	25%
Mid-Term Exam	25%
Final Exam	<u>25%</u>
TOTAL	100%

Schedule:**Wednesday January 17****Introduction to Terms and Themes: Modernism, Postmodernism, and Contemporary Art; The Avant-Garde versus Avant-Gardes**

-Gaughan, Martin, "Narrating the Dada Game Plan," in *Art of the Avant-Gardes* (Art of the Twentieth Century) (New Haven, CT: Yale University Press, 2004) 339-358.

-Nochlin, Linda, "Why have there been no great women artists?" in *Art and Sexual Politics: Why have there been no great women artists?*, eds. Thomas B. Hess and Elizabeth C. Baker (New York: Collier A Division of McMillan, 1973) 1-39.

-Vikram, Anuradhapura, *Decolonizing Culture: Essays on the Intersection of Art and Politics* (San Francisco: Art Practical Books, 2017) 23-50.

Wednesday January 24 Site Visit to the Dallas Museum of Art at 2:00 pm

Afro-Atlantic Histories at the DMA: Curating Culture and Truths in the Contemporary World

Location: 1717 N. Harwood St. Dallas, TX 75201

-Pedrosa, Adriano, "History, historias," in *Afro-Atlantic Histories* (New York: DelMonico, 2022).

-Willis, Deborah, "Visualizing slavery: image and text," in *Afro-Atlantic Histories* (New York: DelMonico, 2022).

Wednesday January 31

From Drip to Dance: Abstract Expressionism and the Rise of the Happening

-Marter, Joan, "Missing in Action: Abstract Expressionist Women," in *Women of Abstract Expressionism* (Denver: Denver Museum of Art, 2016).

-Collins, Bradford R., "Life Magazine and the Abstract Expressionists, 1948-51: A Historiographic Study of a Late Bohemian Enterprise," *Art Bulletin*, Vol. 73, No. 2 (Jun., 1991) 283-308.

Wednesday February 7

Fluxus and Intermedia Art

- O'Dell, Kathy. "Fluxus femininus." *TDR* [Cambridge, Mass.], vol. 41, no. 1, spring 1997, pp. 43+

-Higgins, Dick, "Statement on Intermedia," <http://artpool.hu/Fluxus/Higgins/intermedia2.html>

Wednesday February 14

Global Pop!

-Whiting, Cécile, Introduction and Ch. 1 of *A Taste for Pop: Pop Art, Gender, and Consumer Culture* (Cambridge: CUP, 1997).

- Steinberg, Leo "The Flatbed Picture Plane," in *Other Criteria: Confrontations with Twentieth-Century Art* (Chicago: University of Chicago Press, 2007) <http://web.mit.edu/allanmc/www/othercriteria.pdf>.

Wednesday February 21 Site Visit to The Warehouse/Mid-Term Exam Review

For What It's Worth: Value Systems in Art Since 1960

Location: The Warehouse, 14105 Inwood Road, Dallas, TX 75244

-Wark, Jayne, "Conceptual Art and Feminism: Martha Rosler, Adrian Piper, Eleanor Antin, and Martha Wilson," *Woman's Art Journal*, Vol. 22, No. 1 (Spring-Summer 2001) 44-50.

Wednesday February 28 Guest Speakers: Aiso Caro Chacin and Adam Zaretsky, Bioartists

-Terranova, Charissa “Bioart and Bildung Wetware: Art, Agency, Animation, an Exhibition as Case Study.” *Journal of Microbiology and Biology Education*, 2016 Dec; 17(3): 409–416.

Wednesday March 7 Mid-Term Exam

Wednesday March 13 Spring Break: No Class

Wednesday March 20

Perception in Motion: New Tendencies, GRAV, and Op Art

-Terranova, Charissa, “The Phenomenological Cybernetics of Op, Kinetic, and New Tendencies Art, 1961–1968” in the exhibition catalogue. *Vertigo: Op Art and a History of Deception, 1520-1970*, eds. Eva Badura-Triska and Markus Wörgötter (Vienna: MUMOK Museum of Modern Art, 2019).

Wednesday March 27

Groundswell: Women of Land Art Guest Speaker: Dr. Leigh Arnold, Curator at the Nasher Sculpture Center

-Arnold, Leigh, “Exceeding the Field of Vision,” in *Groundswell: Women of Land Art* (New York: DeMonico Books, 2023) 13-25.

-Lippard, Lucy, *Overlay: Contemporary Art and the Art of Prehistory* (New York: The New Press, 1995) 41-76.

Wednesday April 3

Conceptual and Performance Art Guest Speakers: Dr. Laura Kim and Professor SV Randall, Artists

- Lippard, Lucy R. and John Chandler, "The Dematerialization of Art," *Art International*, 12:2 (February 1968) 31-36.
- Abramović, Marina, Chris Thompson and Katarina Weslien, "Pure Raw: Performance, Pedagogy, and (Re)presentation," *PAJ: A Journal of Performance and Art*, Vol. 28, No. 1 (Jan., 2006) 29-50.

Wednesday April 10

Bodies in Action: Civil Rights and Feminism in Art

- Larry Neal, "The Black Arts Movement," *Drama Review*, 1968—National Humanities Center Resource Toolbox, *The Making of African American Identity*, Vol. III, 1917-1968
- Mary Kelly and Paul Smith, "No Essential Femininity," in *The Art of Art History: A Critical Anthology*, Donald Preziosi, ed. 370-382.

Wednesday April 17 Site Visit: The Nasher Sculpture Center

Sarah Sze and Scatter Art

Location: Nasher Sculpture Center, 2001 Flora Street, Dallas, TX 75201

- "The Randomness of All These Things Is Actually Really Precise: Sarah Sze," Sarah Sze and Isabella Zamboni in Conversation at *Mouse Magazine* (11/21/2018) <https://www.moussemagazine.it/magazine/sarah-sze-gagosian-isabella-zamboni-2018/>

Wednesday April 24

Bodies in Action: Queerness and Progressive Masculinity

- Phelan, Peggy, "Serrano, Mapplethorpe, the NEA and You: 'Money Talks': October 1989," *TDR* (1988-) Vol. 34, No. 1 (Spring 1990) 4-15.

-Terranova, Charissa, "Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Goyer, Barney, and McCarthy." *thresholds* 37. (Spring 2010) 20-30.

Wednesday May 1

Contemporary Avant-Gardes in Art, Design, and Beyond: Afrofuturism, Black portraiture, and Ecoart

Guest Speaker: Christopher Blay, Curator at the Houston Museum of African American Culture

-Paul, Primrose, "The Promise it Makes: Art and the Afro-Futuristic Future, in *Field: A Journal of Socially-Engaged Art Criticism*, No. 23 (Spring 2023).

-Manolescu, Monica, "The Harrisons' Art of Generosity: Poetics and Ecology," *Field: A Journal of Socially-Engaged Art Criticism*, No. 23 (Spring 2023).

Final Exam TBA
Final Exam TBA

Introduction to Terms and Themes

Modernity
Modernization
Modernism
Avant-garde
Post-modernism
Contemporary
Contemporary Art

- Modernity – 16th-18th centuries (or 16th century-present); doctrine of discovery, exploration, empire, colonization, codification of nation-state, scientific revolution, democratic revolutions
- Modernization – 18th-19th centuries; age of industrialization, the instrumentalization of modernity
- Modernism – 20th century-ongoing; commentaries on and creative expressions in art and design about modernity and modernization

Avant-garde – Historical and Neo-Avant-garde
Post-modernism
Contemporary
Contemporary Art

Modern versus Contemporary

Dadaism

Surrealism

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

Interactive Art



Trench Warfare WW I











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

Interactive Art





Cabaret Voltaire, 1916 Zurich, Switzerland

Was ist **dada**?

Eine Kunst? Eine Philosophie? *vielleicht* Politik?
Eine Feuerversicherung?

Oder: **Staatsreligion?**
 ist **dada** wirkliche **Energie?**

oder ist es **Garnichts**,
 alles?



A GENDA LUNDI EN TIBETAIN MARDI EN CHINE MERCREDI EN JAPON JEUDI EN INDE VENDREDI EN AUSTRALIE SAMEDI EN AMERIQUE DIMANCHE EN AFRIQUE WWW.CABARETVOLTAIRE.CH	ABSINTHE FLAMMKUCHEN BARFODD / BOSCHWELLT GIGI TROUSSE SPECTE APERO, SPRITZ	MOJITO COFFEE HUGO BALLS DADA WEIN KUCHEN VOM MAHAR
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Dada is not an art style, but an anti-militaristic and anti-aesthetic attitude.

The basic attitude of early Dada was spontaneous performance rather than a didactic program.



Hugo Ball and Tristan Tzara
Zurich dada



Marcel Janco,
Cabaret
Voltaire, 1916

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)



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
boëso fataka
 ■ ■ ■ ■
 schampa wulla wussa ólobo
hej tatta gôrem
 eschige zunbada
wolubu ssobudu ulmo ssobudu
 tumba ba- umf
kusagauma
 ba - umf

KARAWANE
 jolifanto bambla ô falli bambla
grossiga m'pfa habla horem
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 blago bung
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 tumba ba- umf
kusagauma
 ba - umf

(1917)
 Hugo Ball

Hugo Ball performing Karawane [German for "Caravan"]



Tristan Tzara photographed by Man Ray



Robert Delaunay, Tristan Tzara, 1923

Dadaism by Tristan Tzara (né Samuel Rosenstock), 1918/1922

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.

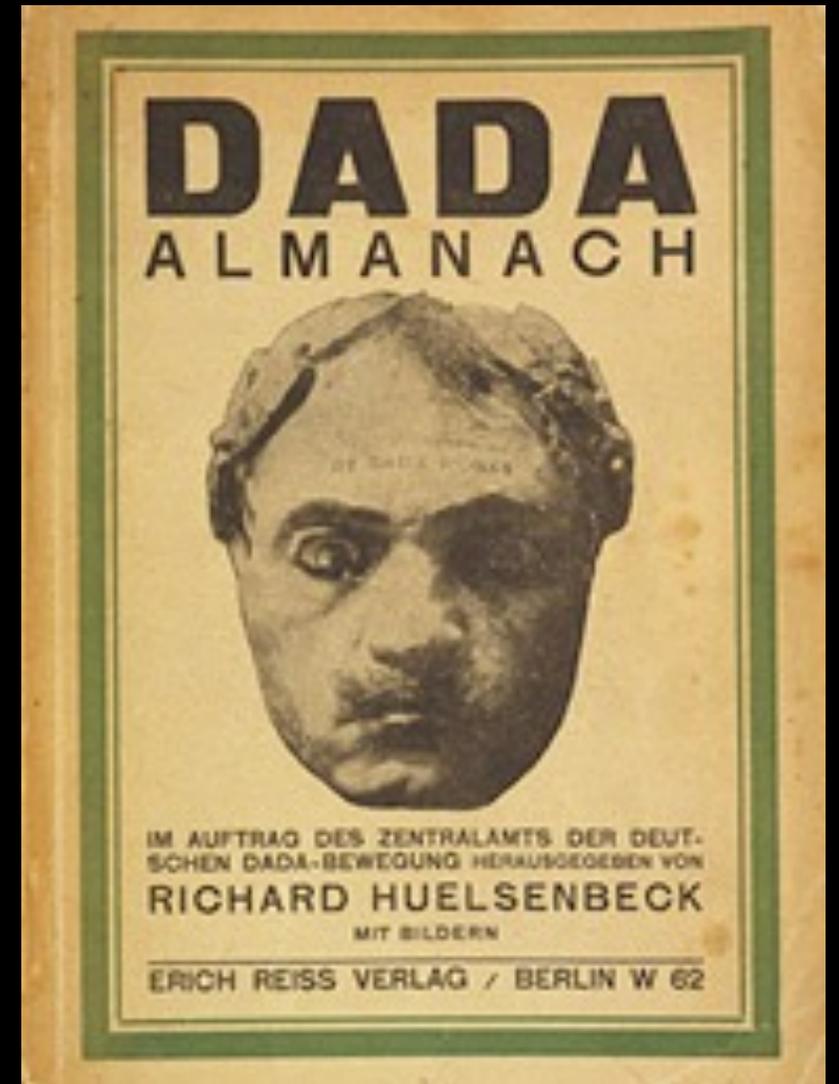
Philosophy is the question: from which side shall we look at life, God, the idea or other phenomena. Everything one looks at is false. I do not consider the relative result more important than the choice between cake and cherries after dinner. The system of quickly looking at the other side of a thing 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

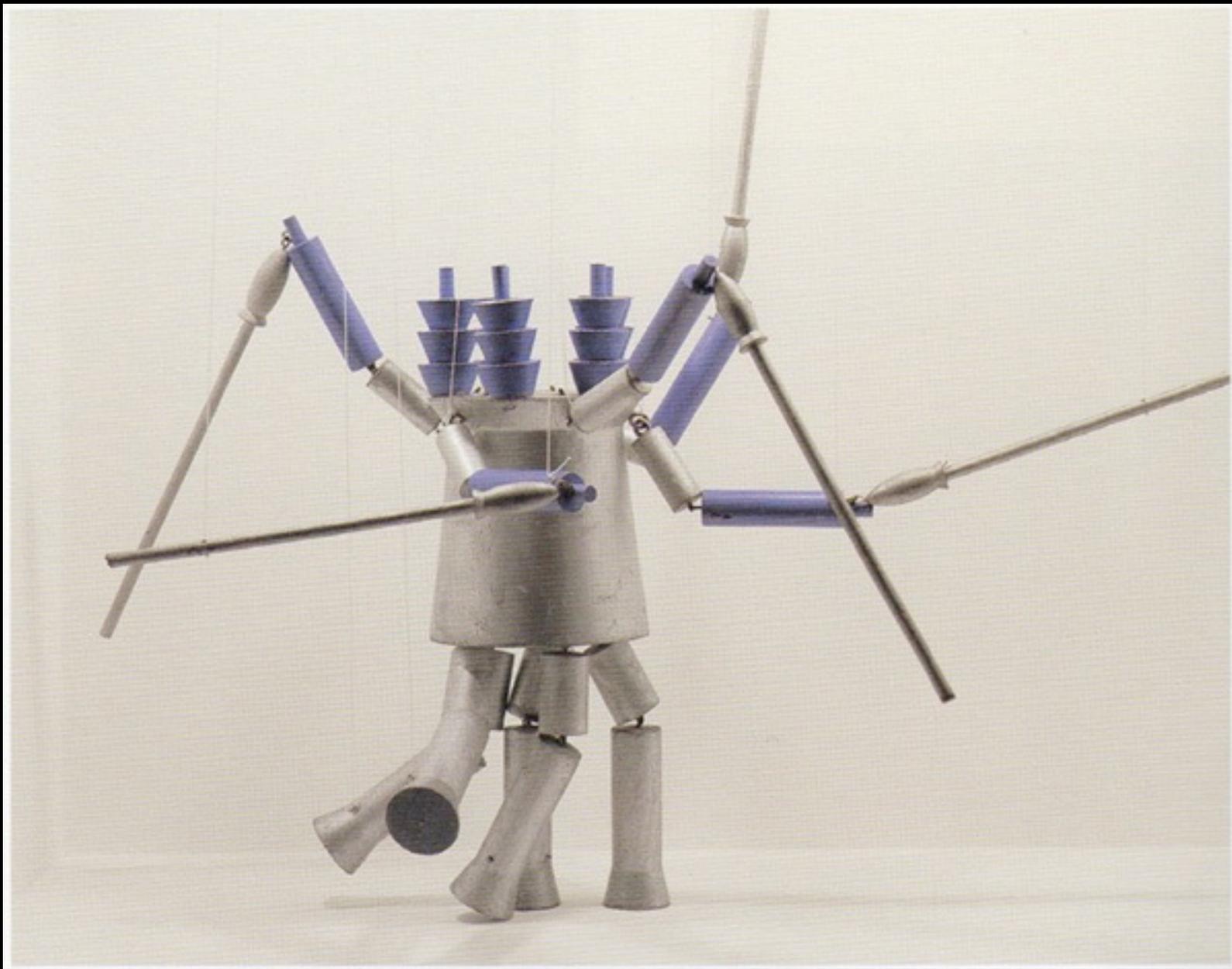




Jean (Hans) and Sophie Taeuber Arp in their studios

Kachina Doll Outfits by Sophie Taeuber Arp, 1922

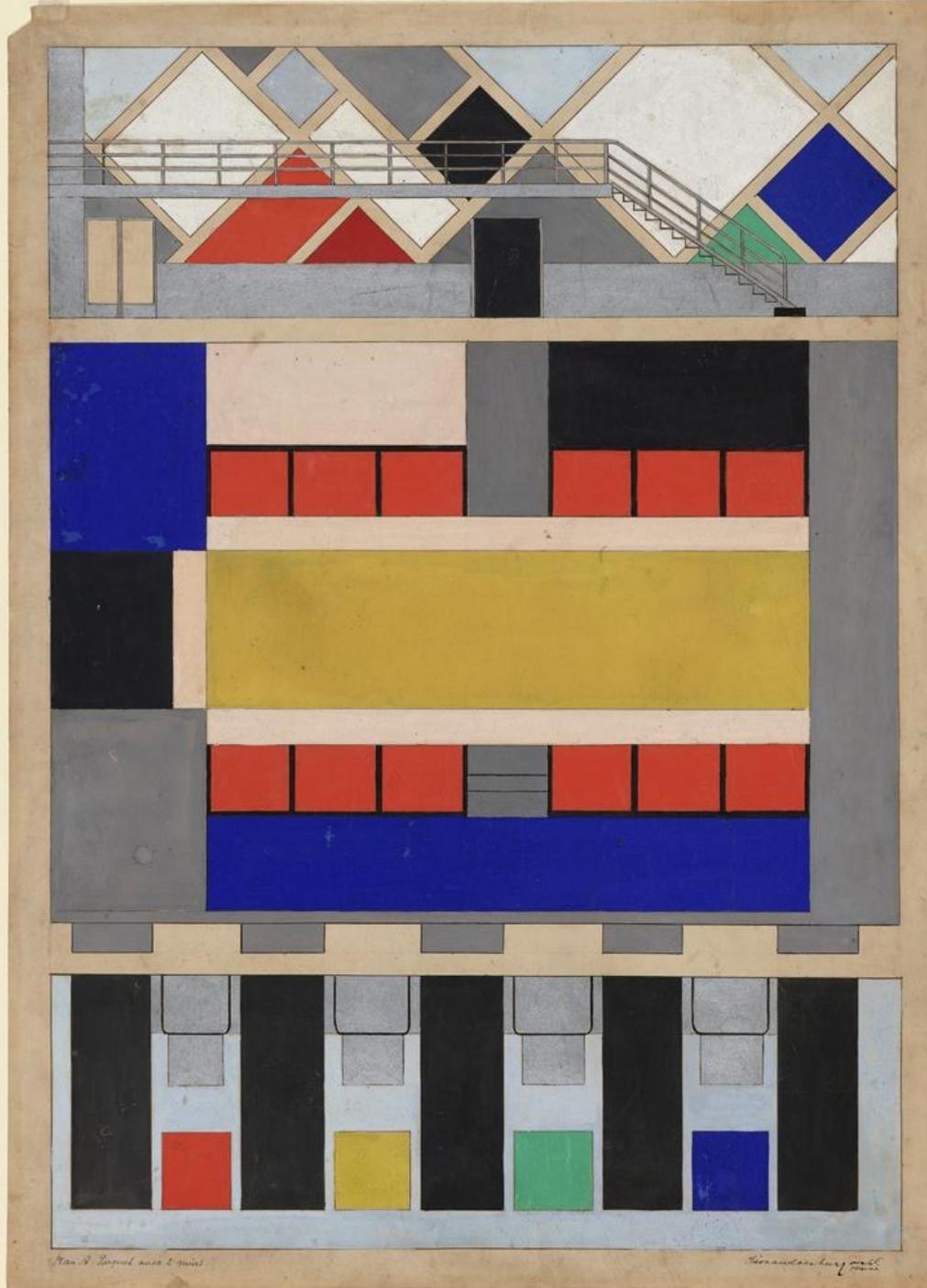




Sophie Taeuber Arp, Marionette, 1918

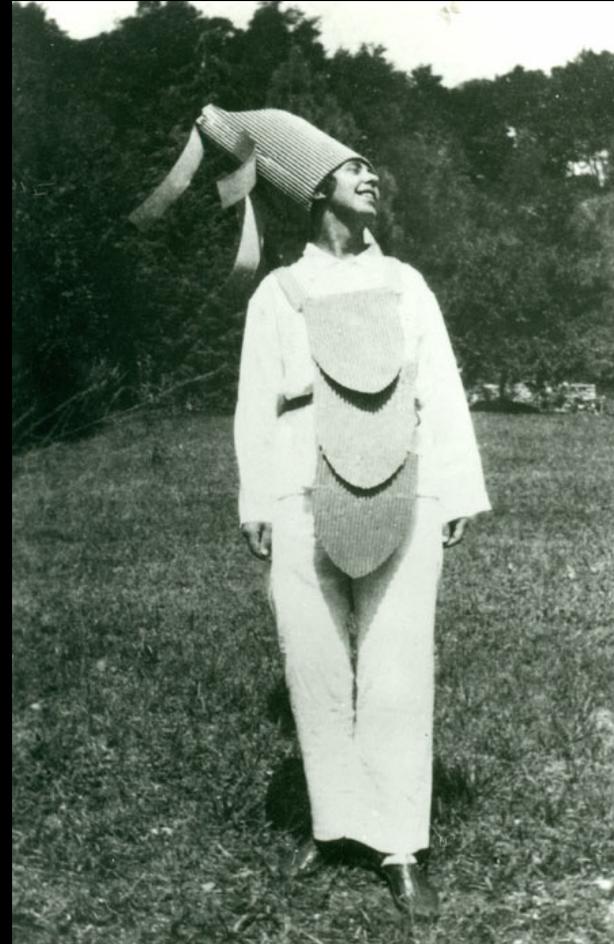


Sophie Taeuber-Arp, Dada Head, 1920



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

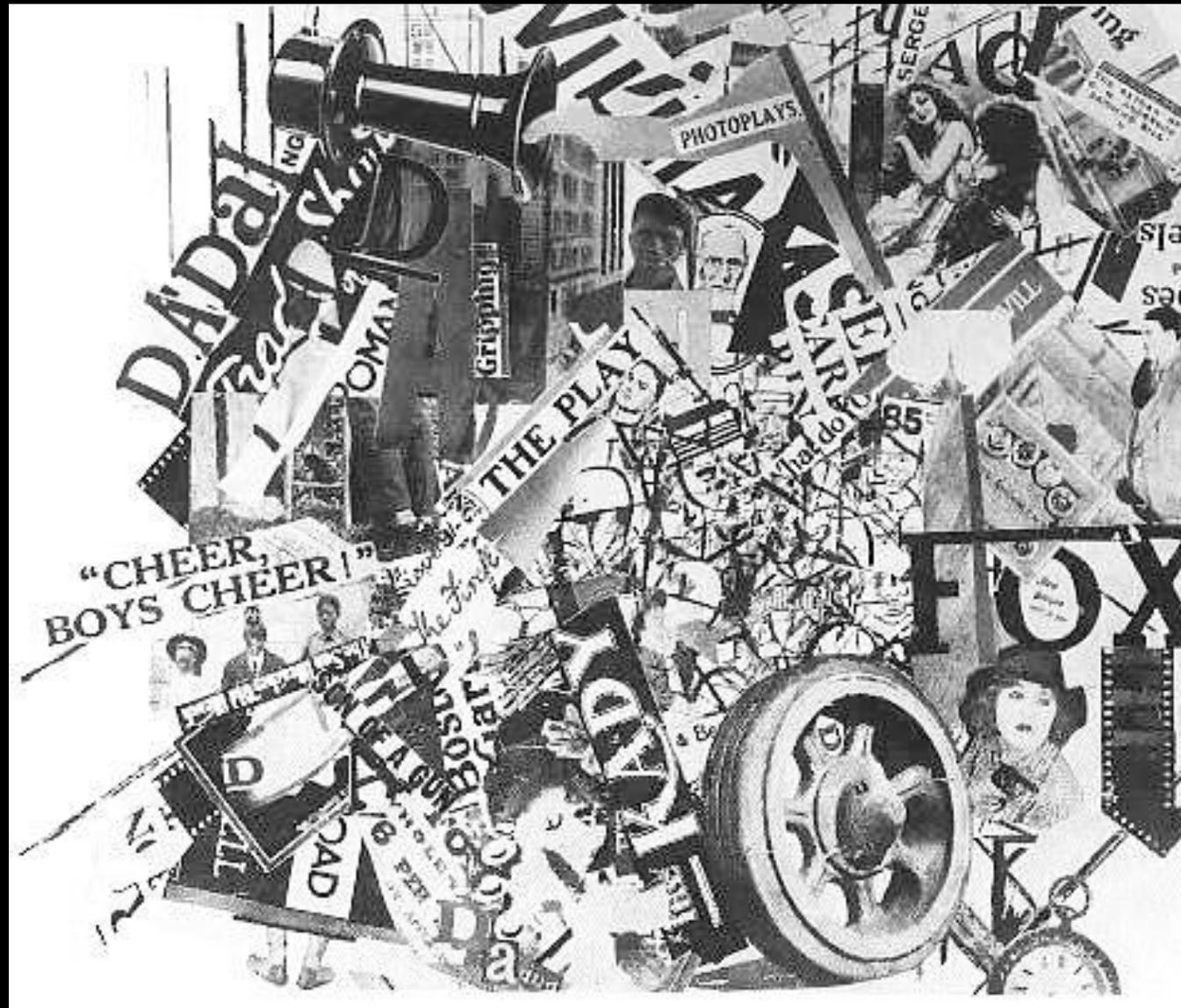
First International Dada Fair, Berlin, 1920 "Art is dead! Long live Tatlin!"



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

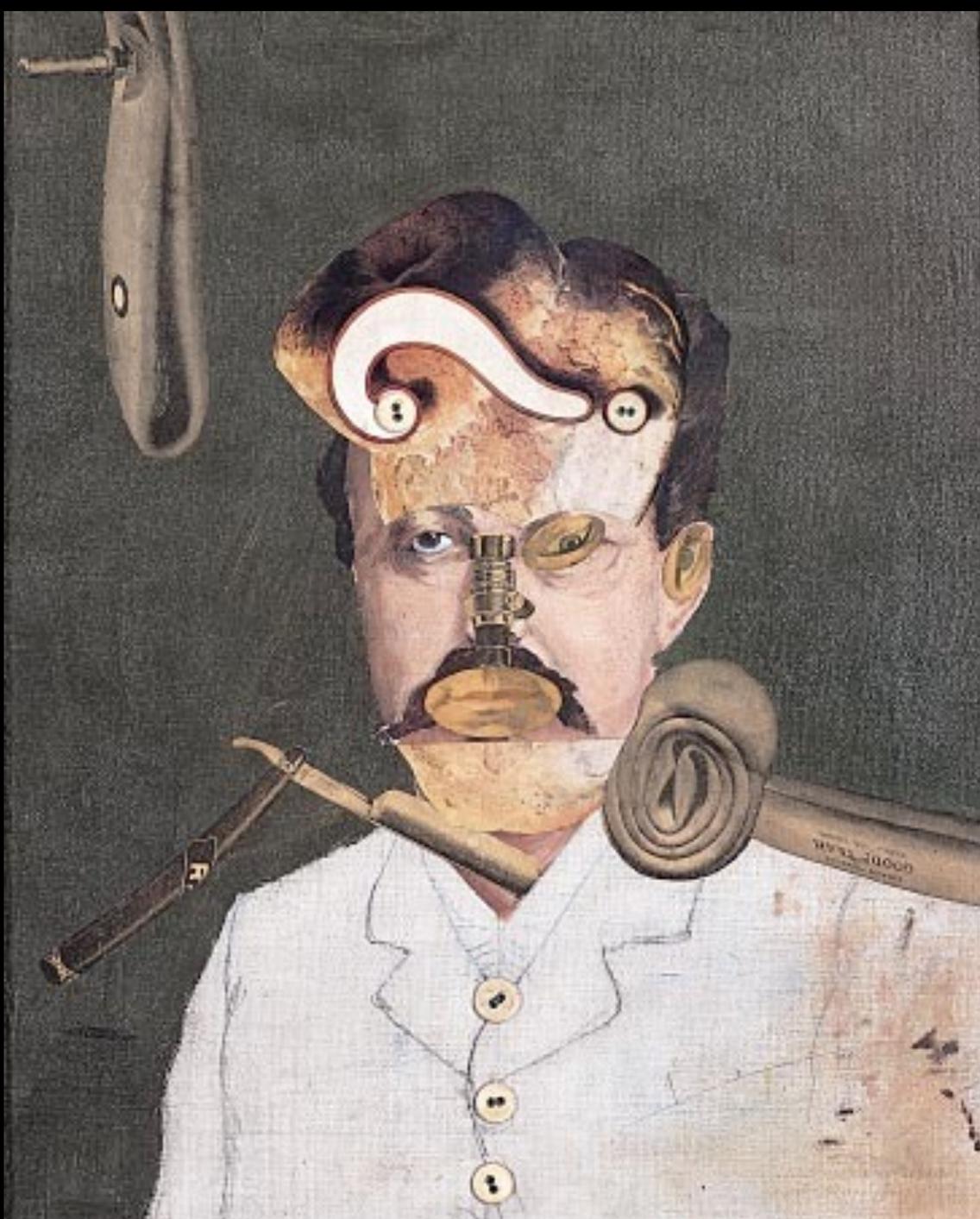
What did happen was that Heartfield was moved to develop what started as an inflammatory political joke into a conscious artistic technique.

George Grosz



“I drew and painted from a spirit of contradiction,” Grosz stated, “and attempted in my work to convince the world that this world is ugly, sick and mendacious.”

George Grosz, *The City (View of the Metropolis)*, 1916-17



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 (né Helmut Herzfeld), *Fathers and Sons*, 1924



WER BÜRGERBLÄTTER LIEST WIRD BLIND UND TAU.
WEG MIT DEN VERDÜMMUNGSGANDAGEN!

John Heartfield (né Helmut Herzfeld), 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,

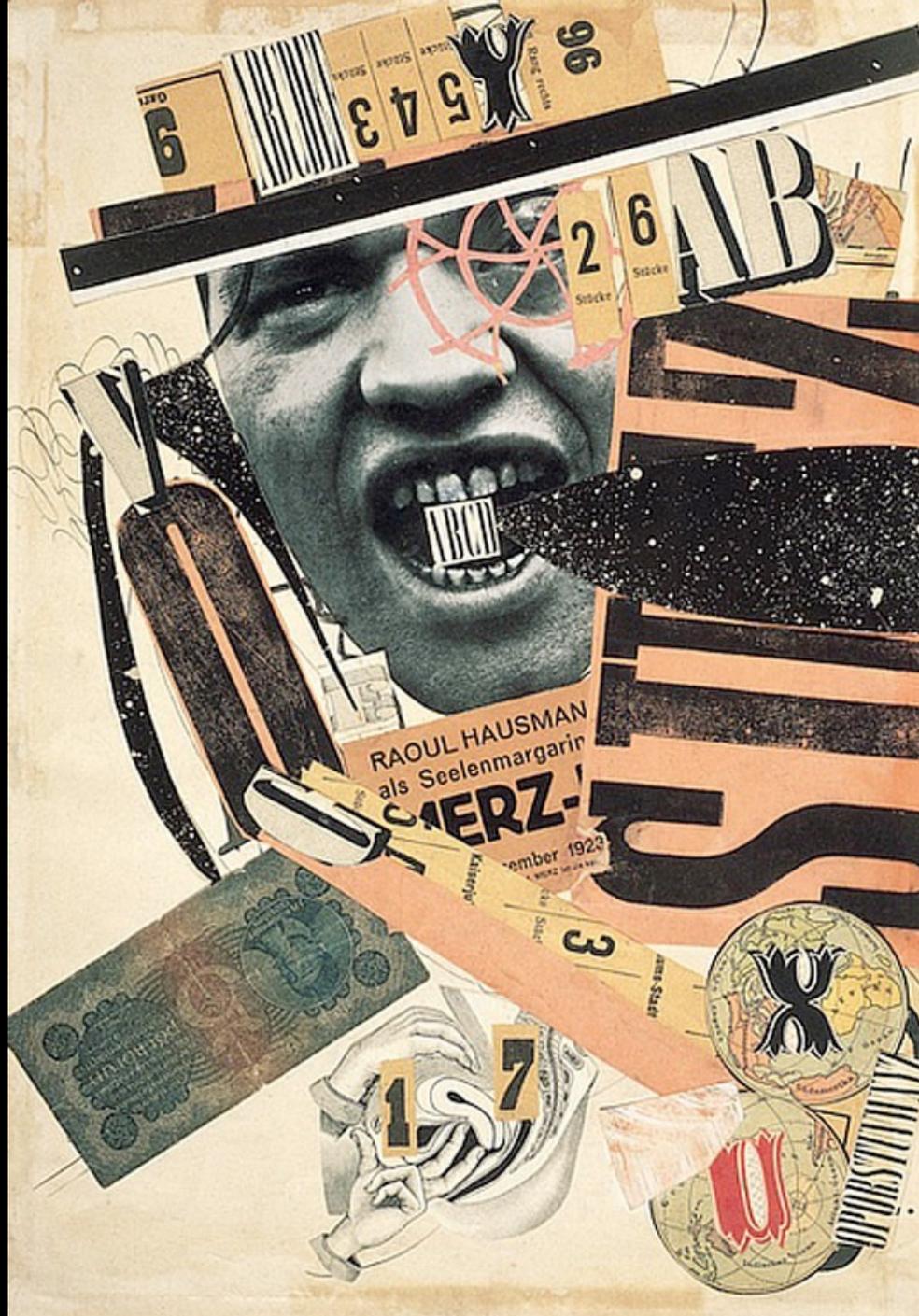


Raoul Hausmann, Spirit of Our Time, 1919

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

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

60th INF'Y REGT ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART.

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

LEXINGTON AVE.—25th 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 colors 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

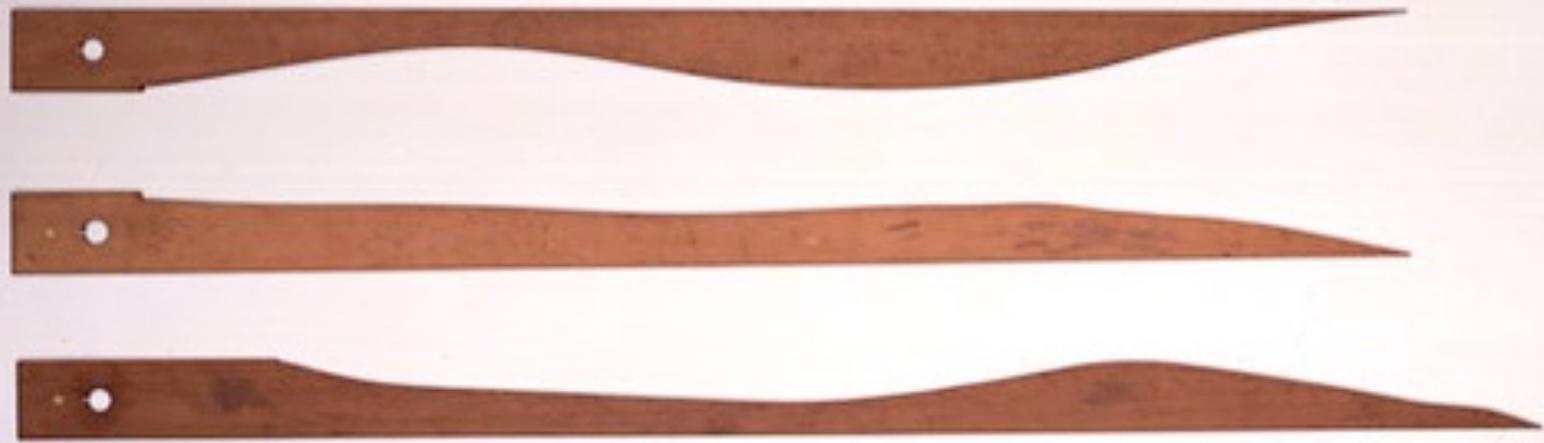
Duchamp wanted, he said, "to put art back in the service of the mind."

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."

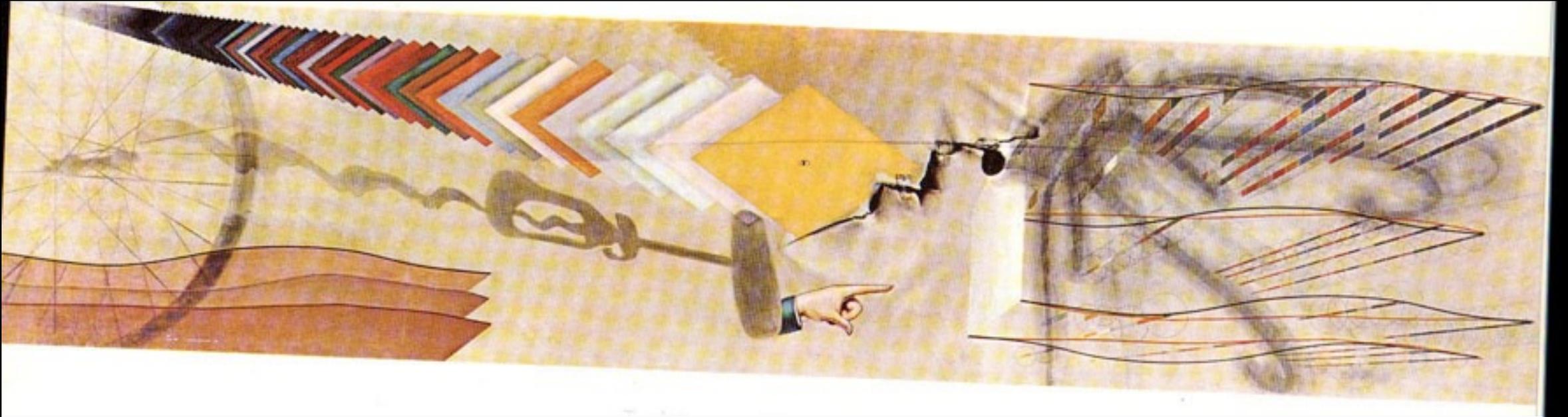
Duchamp, Three Standard Stoppages, 1913-14





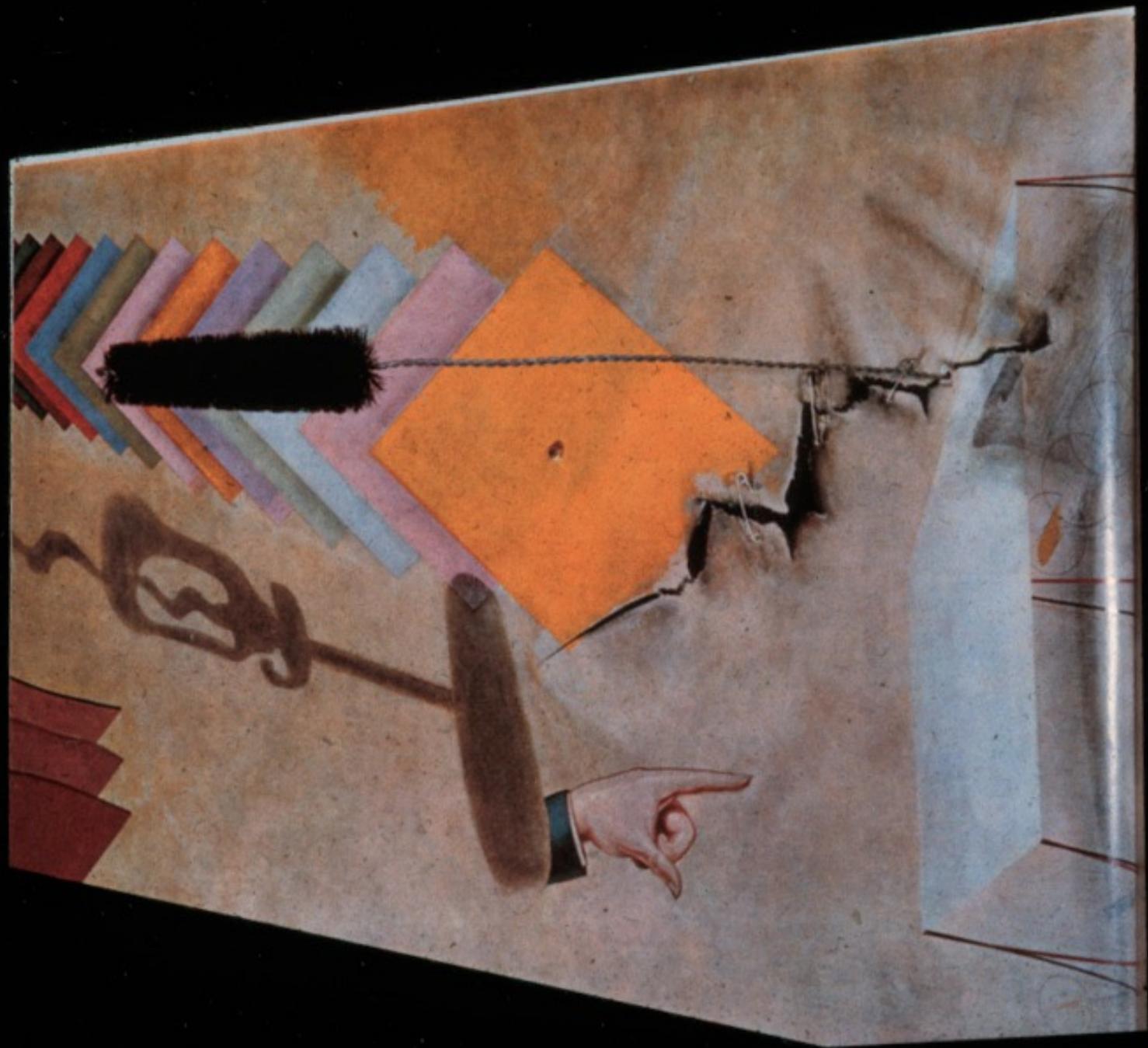
Readymade

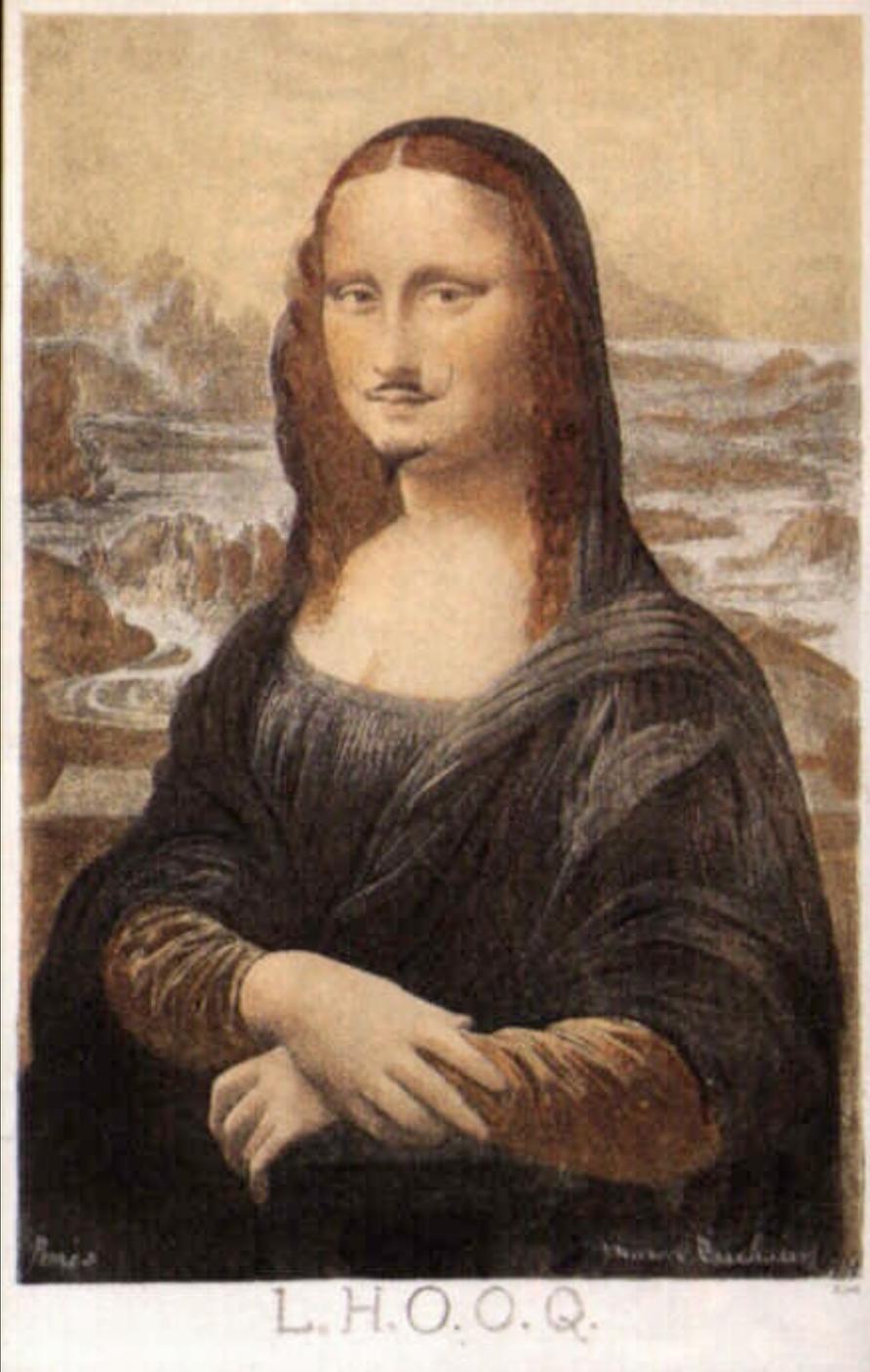
Duchamp, Fountain, 1917



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).



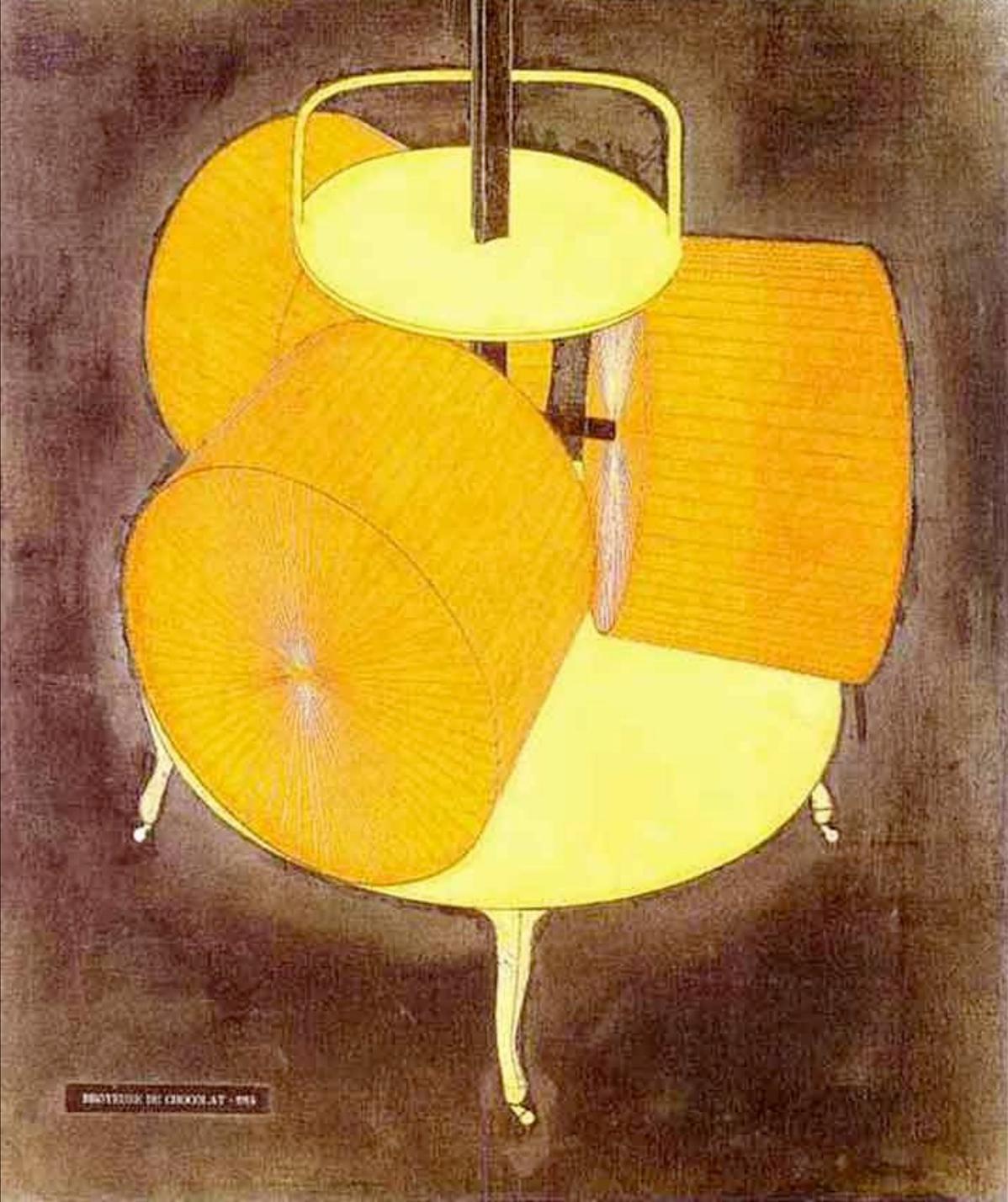


Duchamp, LHOQQ, 1919

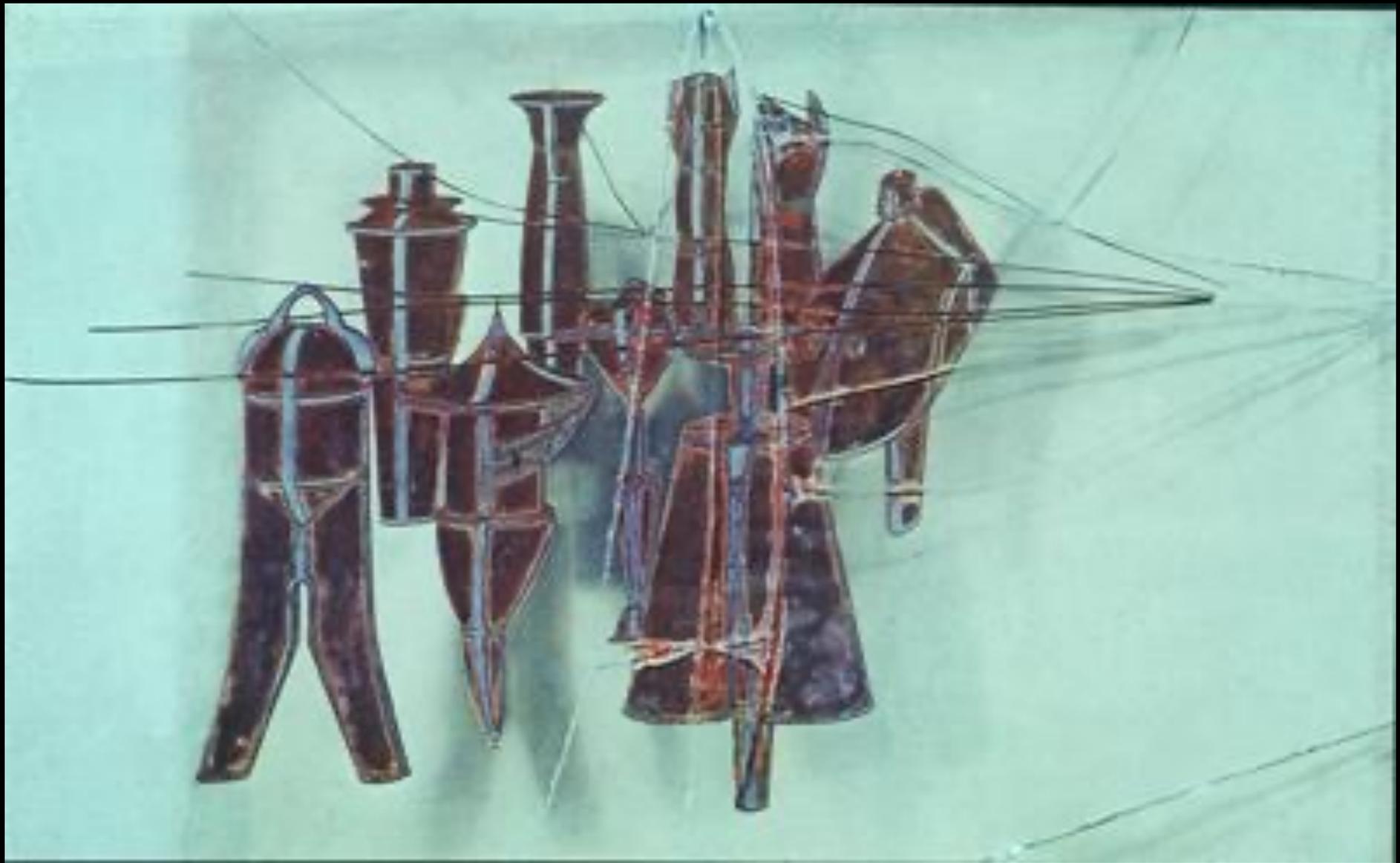
Assisted readymade



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.



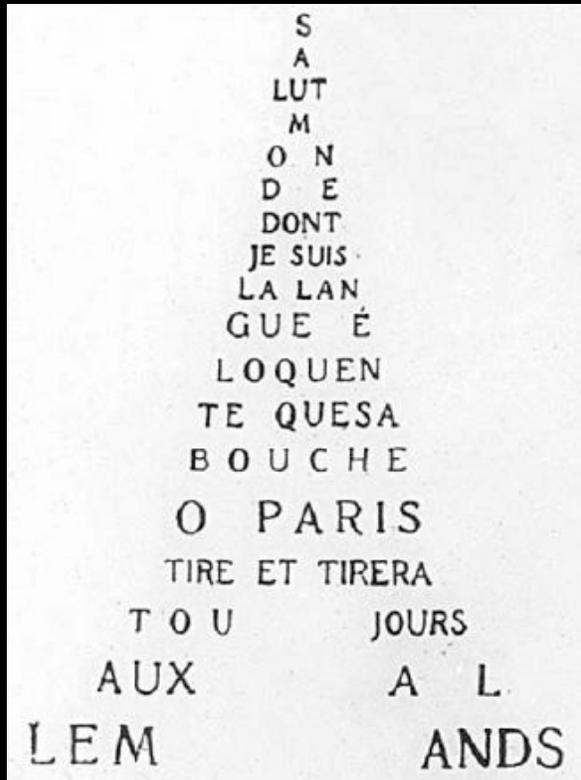
Duchamp, The Bride Stripped Bare by Her Bachelors,
Even (The Green Box), September 1934



“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.”

Surrealism

Literary Beginnings



Guillaume Apollinaire (1880-1918)
Calligram on Eiffel Tower, 1913-16

Apollinaire coins
word “surrealism”
in the program
notes for Jean
Cocteau and Erik
Satie's ballet
Parade, first
performed on May
18, 1917



André Breton (1896-1966)

First Surrealist Manifesto (1924) by ANDRÉ BRETON

We are still living under the reign of logic, but the logical processes of our time apply only to the solution of problems of secondary interest. The absolute rationalism which remains in fashion allows for the consideration of only those facts narrowly relevant to our experience. Logical conclusions, on the other hand, escape us. Needless to say, boundaries have been assigned even to experience...In the guise of civilization, under the pretext of progress, we have succeeded in dismissing from our minds anything that, rightly or wrongly, could be regarded as superstition or myth; and we have proscribed every way of seeking the truth which does not conform to convention. It would appear that it is by sheer chance that an aspect of intellectual life - and by far the most important in my opinion — about which no one was supposed to be concerned any longer has, recently, been brought back to light. Credit for this must go to Freud....

It was only fitting that Freud should appear with his critique on the dream. In fact, it is incredible that this important part of psychic activity has still attracted so little attention. (For, at least from man's birth to his death, thought presents no solution of continuity; the sum of dreaming moments - even taking into consideration pure dream alone, that of sleep - is from the point of view of time no less than the sum of moments of reality, which we shall confine to waking moments.) I have always been astounded by the extreme disproportion in the importance and seriousness assigned to events of the waking moments and to those of sleep by the ordinary observer. Man, when he ceases to sleep, is above all at the mercy of his memory, and the memory normally delights in feebly retracing the circumstance of the dream for him, depriving it of all actual consequence and obliterating the only *determinant* from the point at which he thinks he abandoned this constant hope, this anxiety, a few hours earlier. He has the illusion of continuing something worthwhile. The dream finds itself relegated to a parenthesis, like the night.

ANDRÉ BRETON

QU'EST-CE QUE LE SURREALISME?



RENÉ HENRIQUEZ, Editeur
Rue d'Edimbourg, 13, BRUXELLES

Surrealism is pure psychic automatism.
André Breton

Left: André Breton, Qu'est-ce que le Surréalisme? 1934

Right: Painting on cover and below René Magritte, The Rape, 1934-35





André Breton, Poem-Object (I See I Imagine), 1935

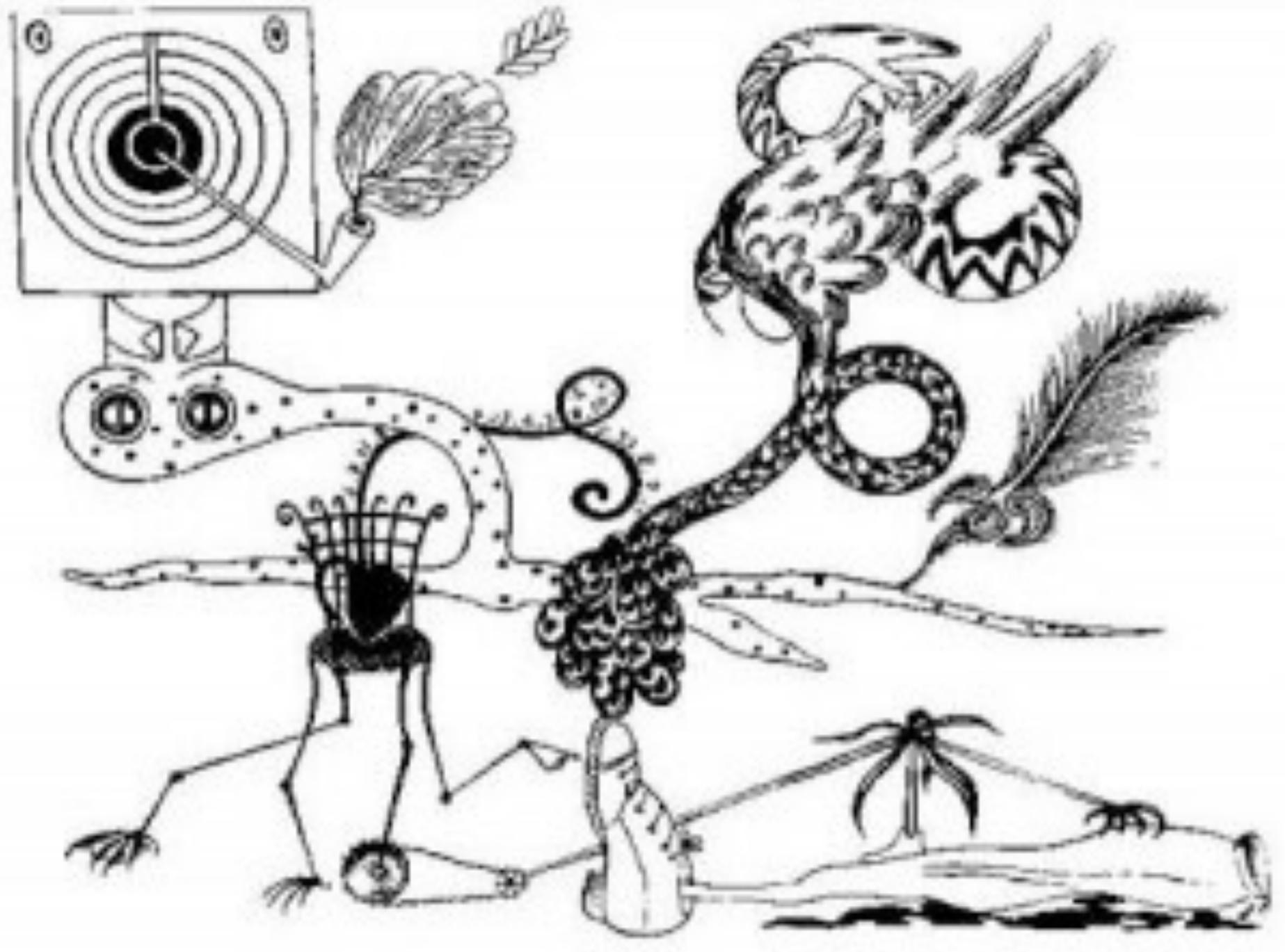
“As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella!” -- Lautréamont [1846-70]

Surrealist process

Games

Exquisite Corpse

Automatic Drawing



pure
psychic
automatism

Exquisite
Corpse

André Breton, Tristan
Tzara, et. al., Exquisite
Corpse Drawing, 1920



pure
psychic
automatism

Exquisite
Corpse

Man Ray, Yves Tanguy, Joan Miro, Max Morise, 4-part Corpse drawing, c. 1925



André Masson, Automatic Drawing, 1924



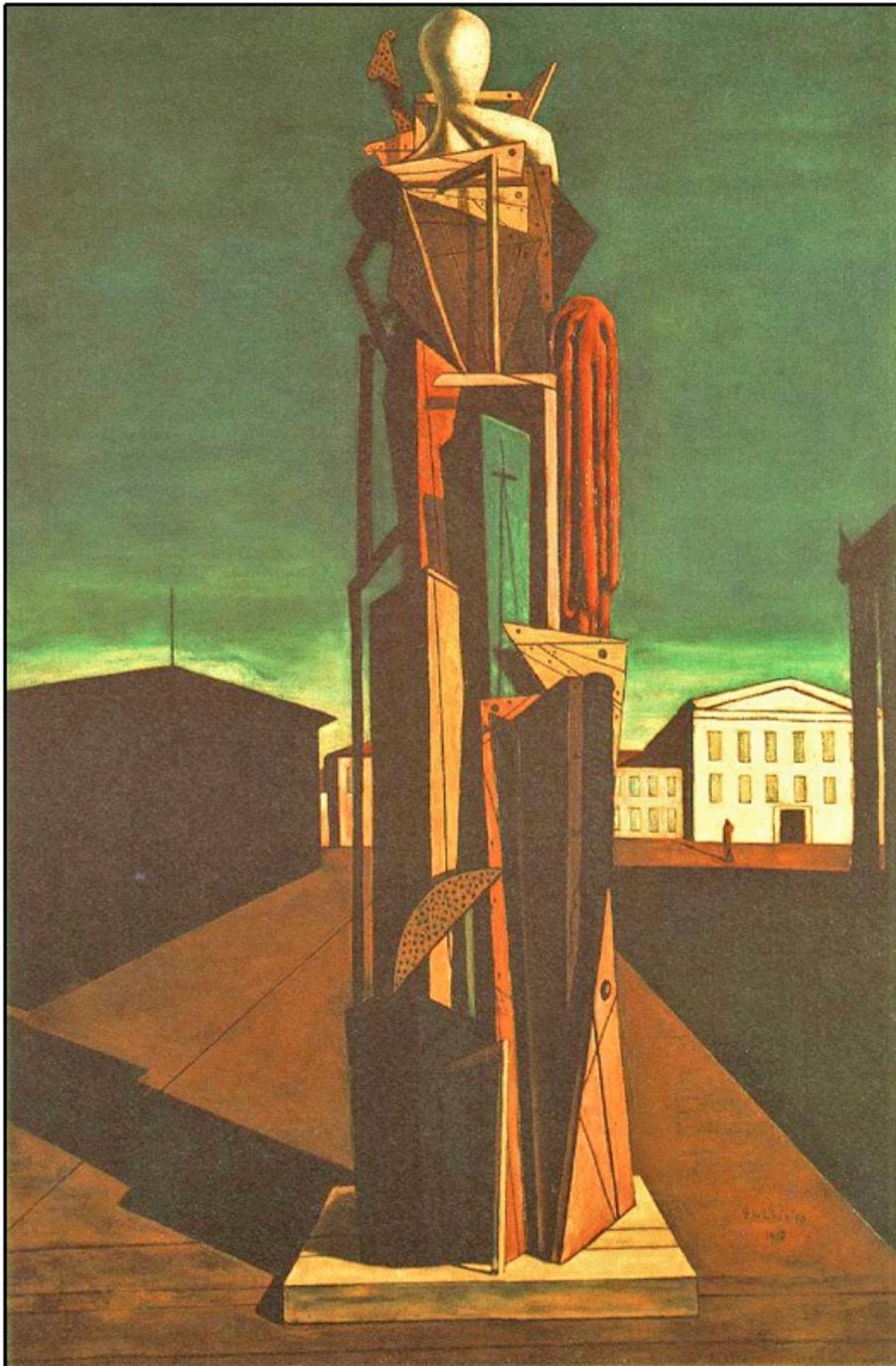
André Masson, Automatic Drawing, 1927

Variations on a Theme:
Dreams and the Unconscious of Reality



The
Metaphysical
School

Giorgio de Chirico, The Melancholy
and Mystery of a Street, 1914



Giorgio de Chirico, The Great Metaphysician, 1917



Joan Miro, Harlequin's Carnival, 1924



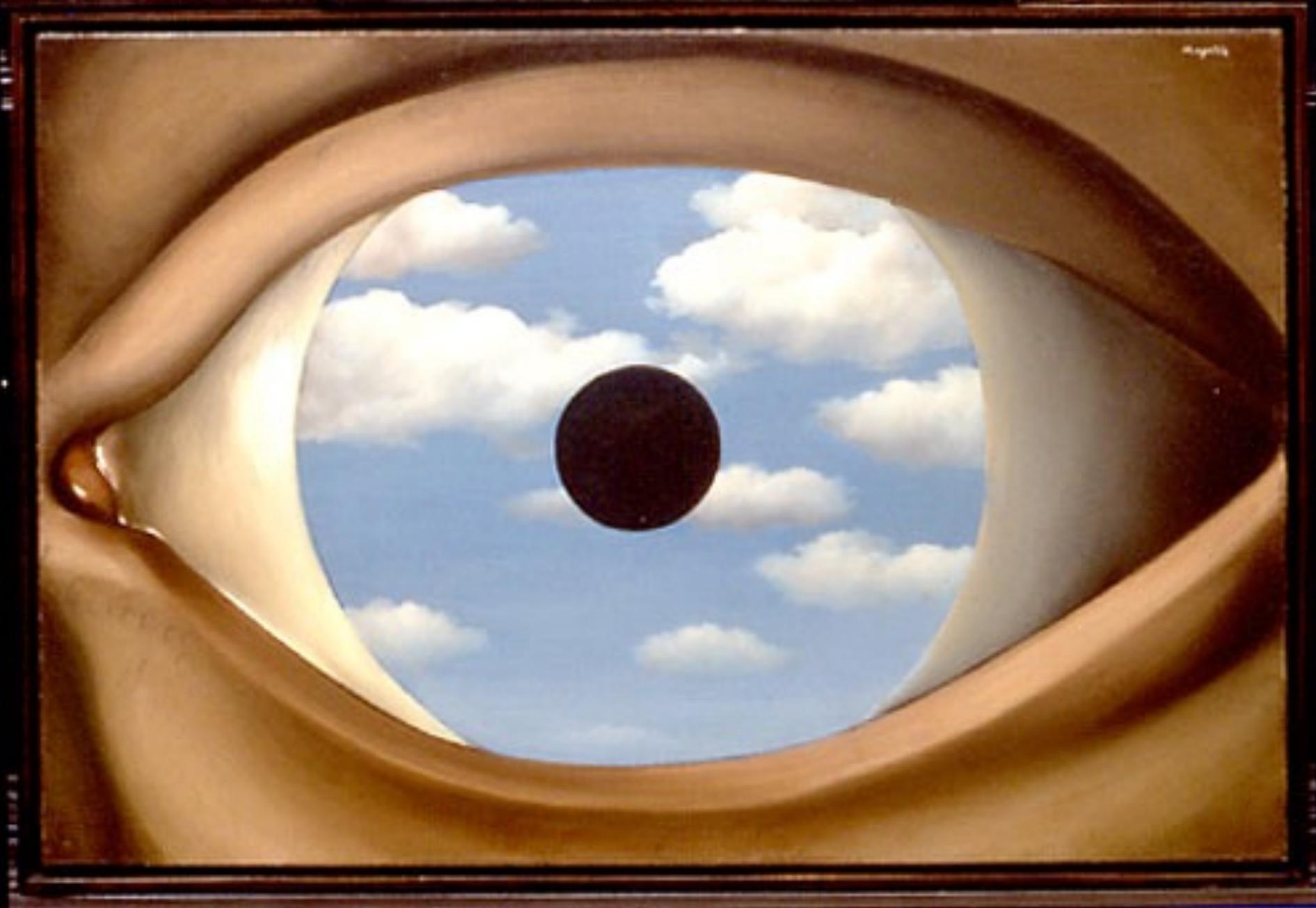
Hieronymus Bosch, Christ In Limbo, c. 1575



Joan Miro, Harlequin's Carnival, 1924



Joan Miro, Catalan Landscape (The Hunter), 1923-24



René Magritte, The False Mirror, 1928



René Magritte, Au Seuil de la Liberté, 1929



René Magritte, La Trahison des images (Ceci n'est pas une pipe), 1929



René Magritte, Portrait, 1935



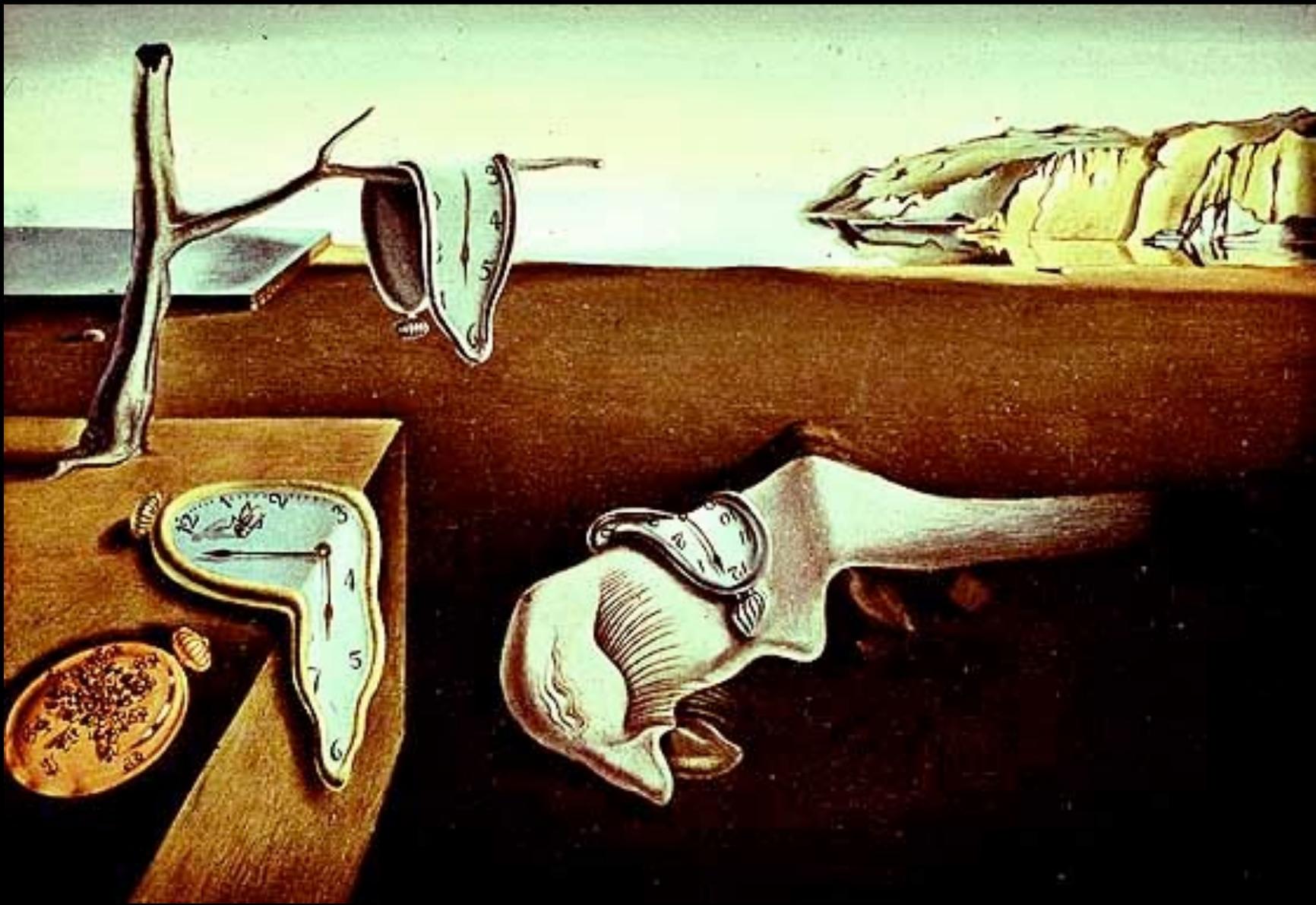
Max Ernst, Two Children Are Threatened by a Nightingale, 1924

Inspired by a "fevervision" while sick when a child...

We see a small nightingale hovering above two young girls. One girl moves toward the nightingale, brandishing a large knife. The other lies on the verdant grass in a faint. To the right of this unfolding drama, a man steps lightly across the roof of the house. He holds a child in one arm and reaches out the other to the knob protruding at the edge of the picture, as if it will lead him to some escape from this scene. (moma.org)



Max Ernst, The Elephant Celebes, 1924



Salvador Dalí, Persistence of Memory, 1931 -- Dalí described these forms as “nothing more than the soft, extravagant, solitary, paranoid-critical Camembert cheese of space-time.”



Salvador Dalí, A Giraffe Aflame, 1935

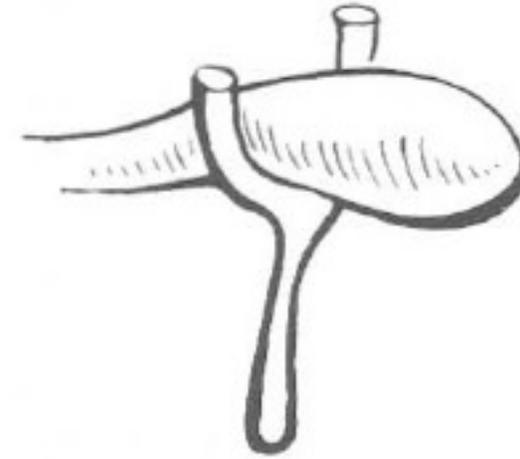


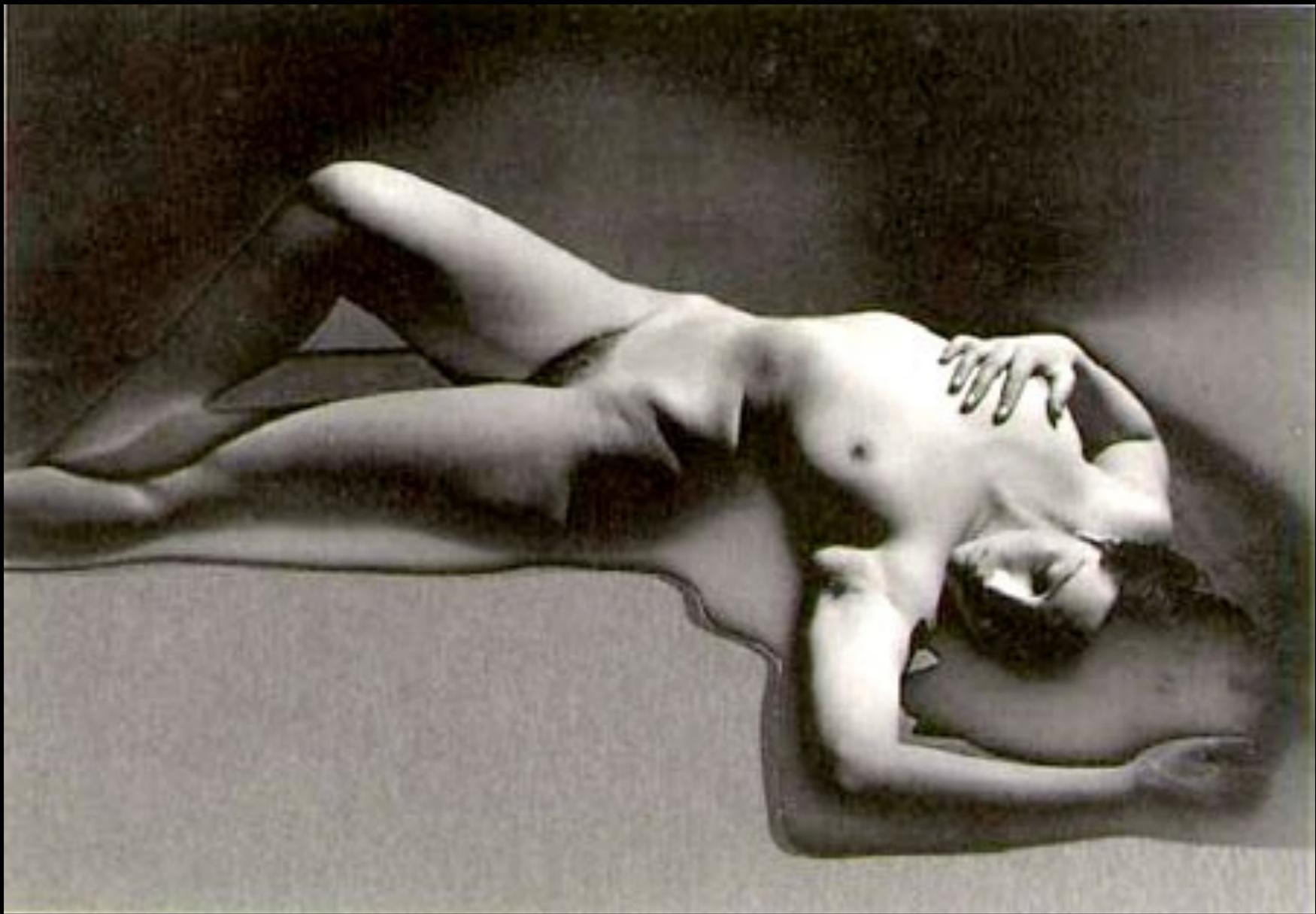
Diagram of the inner workings of the Paranoid-Critical Method: limp, unprovable conjectures generated through the deliberate simulation of paranoiac thought processes, supported (made critical) by the "crutches" of Cartesian rationality.

Paranoiac-critical activity:
spontaneous method of
irrational knowledge based
on the interpretive critical
association of delirious
phenomena.

The Surrealist Object



Meret Oppenheim, Object (Lunch in Fur), 1936



Man Ray, Nude, 1924



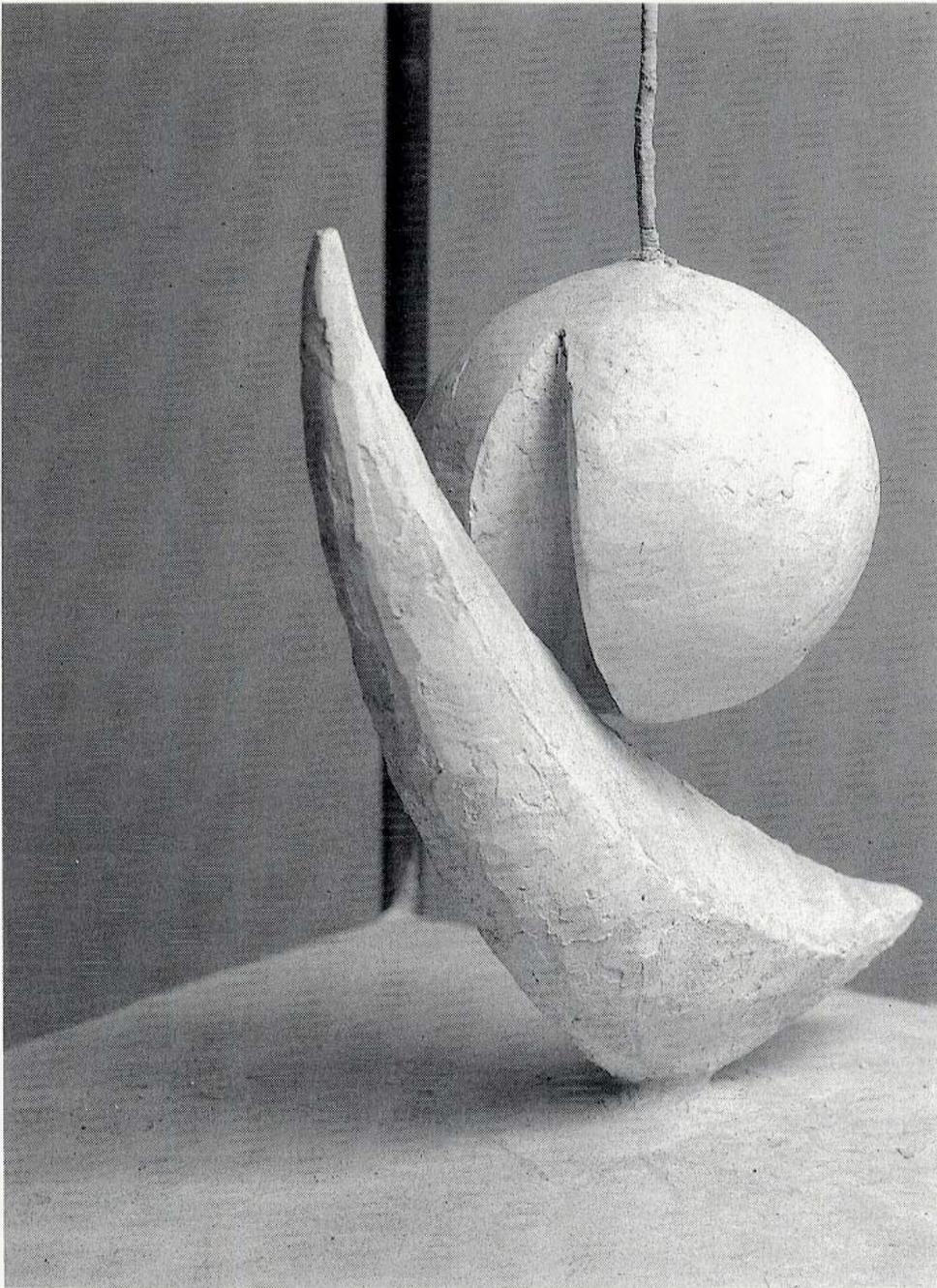
Man Ray, Erotique voilée, 1933

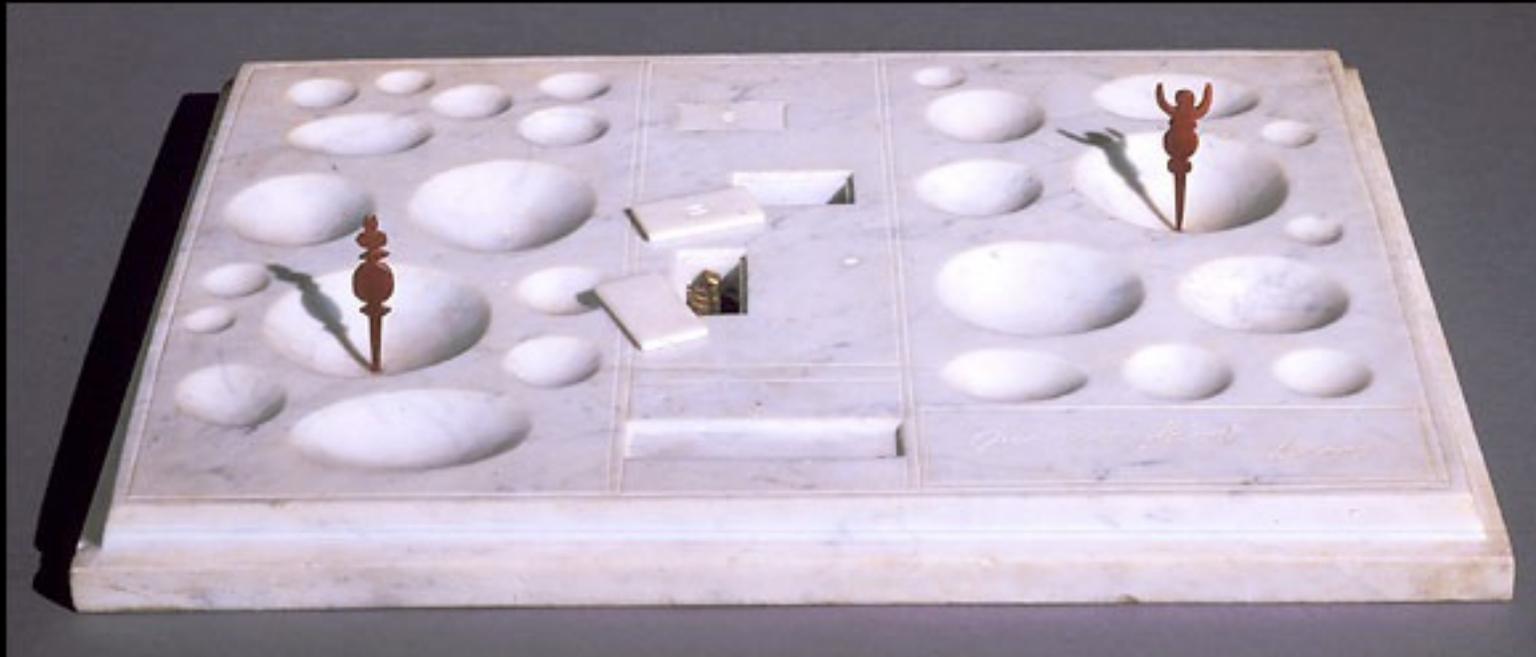


Meret Oppenheim, My Nursemaid, 1936

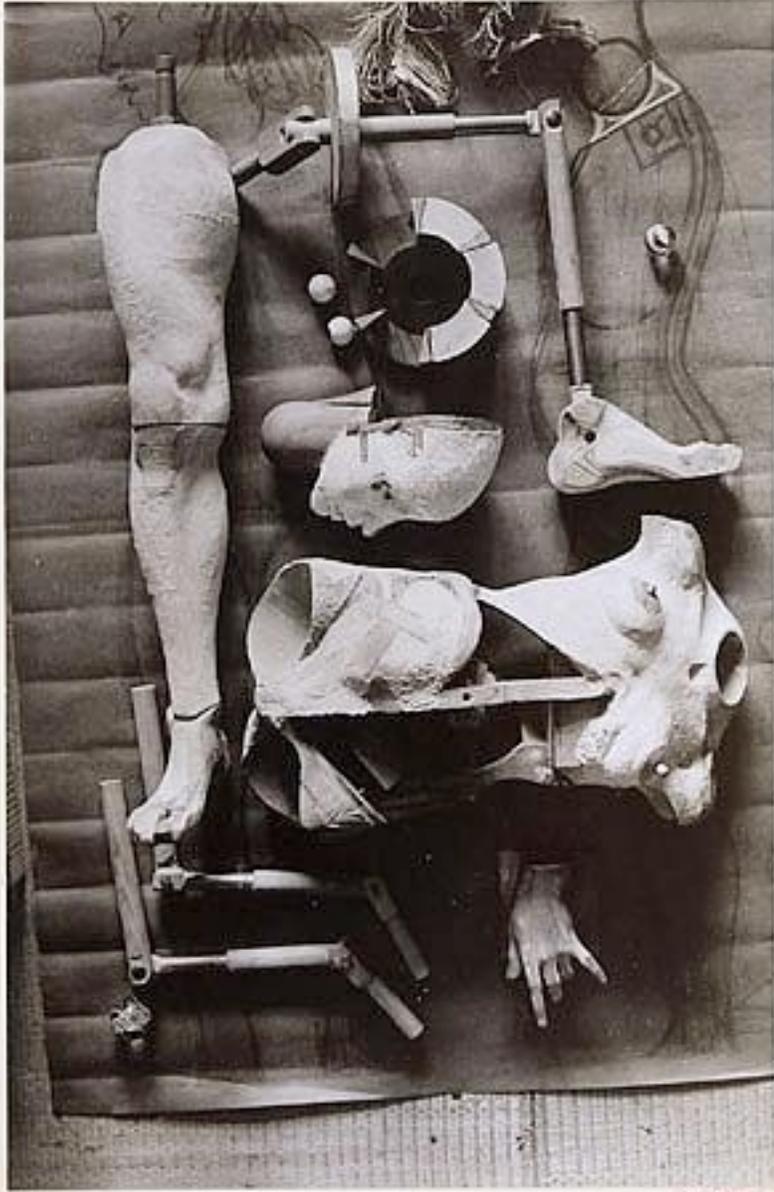


Alberto Giacometti,
Suspended Ball, 1930-
31





Alberto Giacometti, No More Play, 1932



Hans Bellmer, La Poupée, 1934

H A N S B E L L M E R

LA

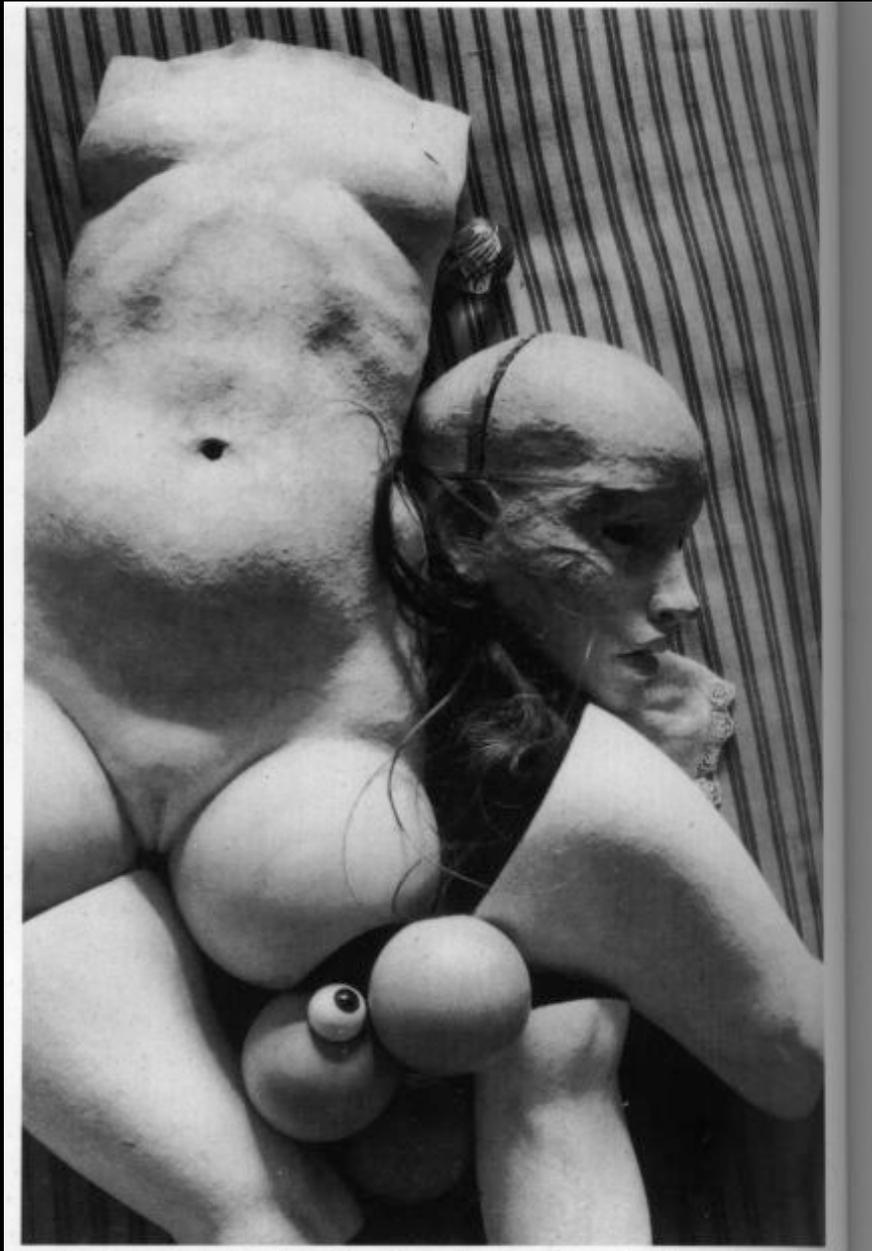
POUPÉE



Hans Bellmer, La Poupée, 1934



Hans Bellmer, La Poupée, 1934



Hans Bellmer, La Poupée, 1934



Hans Belmer, La Poupée, 1936

Hans Belmer, La Poupée, 1935

American Regionalism, 1930s

The Figure, Figural Art, Abstraction

Propaganda

Grant Wood, Midnight
Ride of Paul Revere, 1931





Grant Wood, American Gothic, 1930



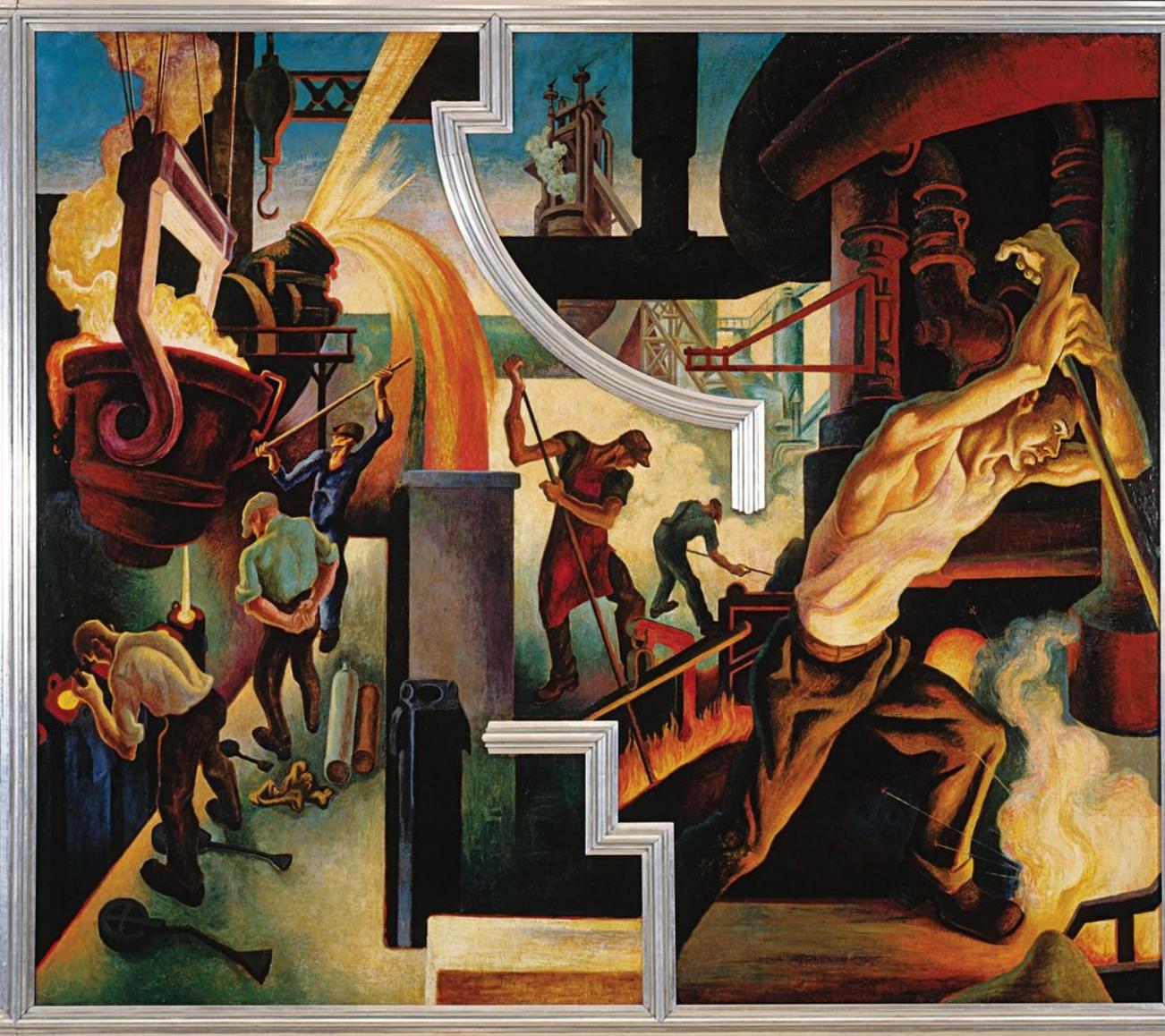
John Steuart Curry,
Baptism in Kansas,
1928



John Steuart Curry, *The Freeing of the Slaves*, 1942, A mural at the University of Wisconsin Law School

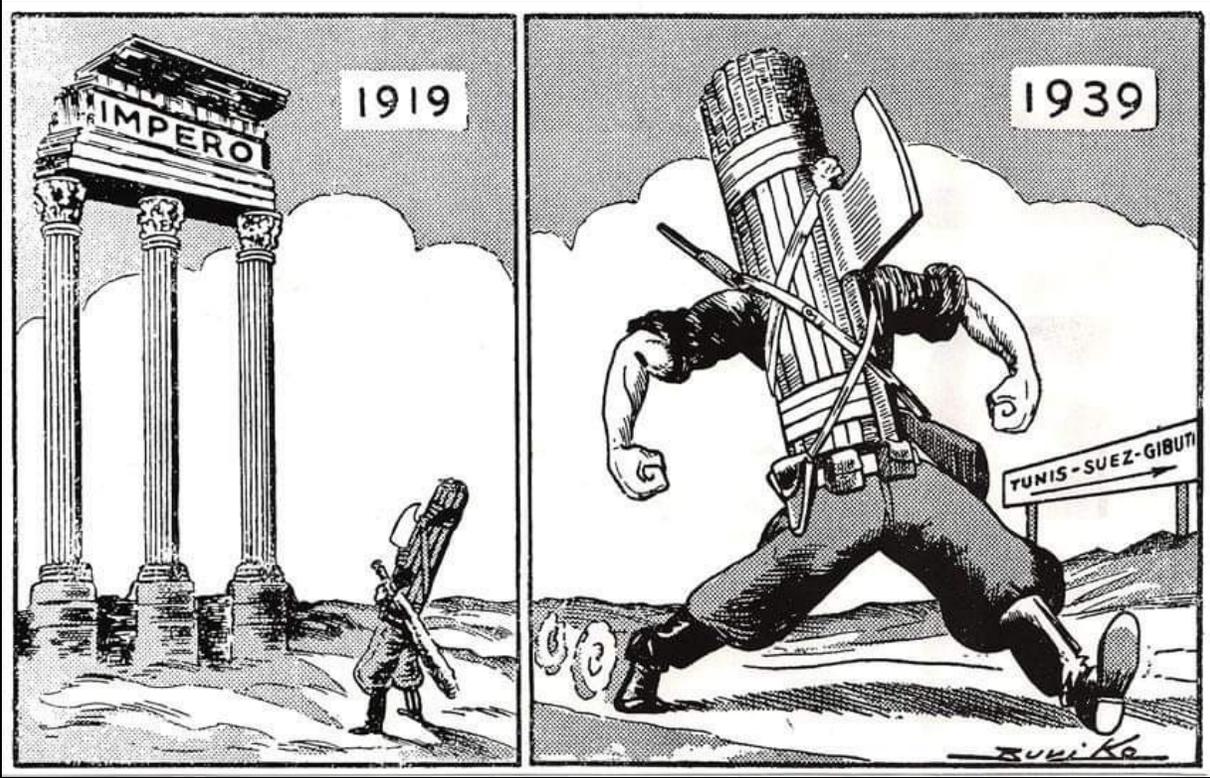


Thomas Hart Benton, *America Today*, 1930-31, a mural originally in the New School for Social Research, NY, today in the Met collection

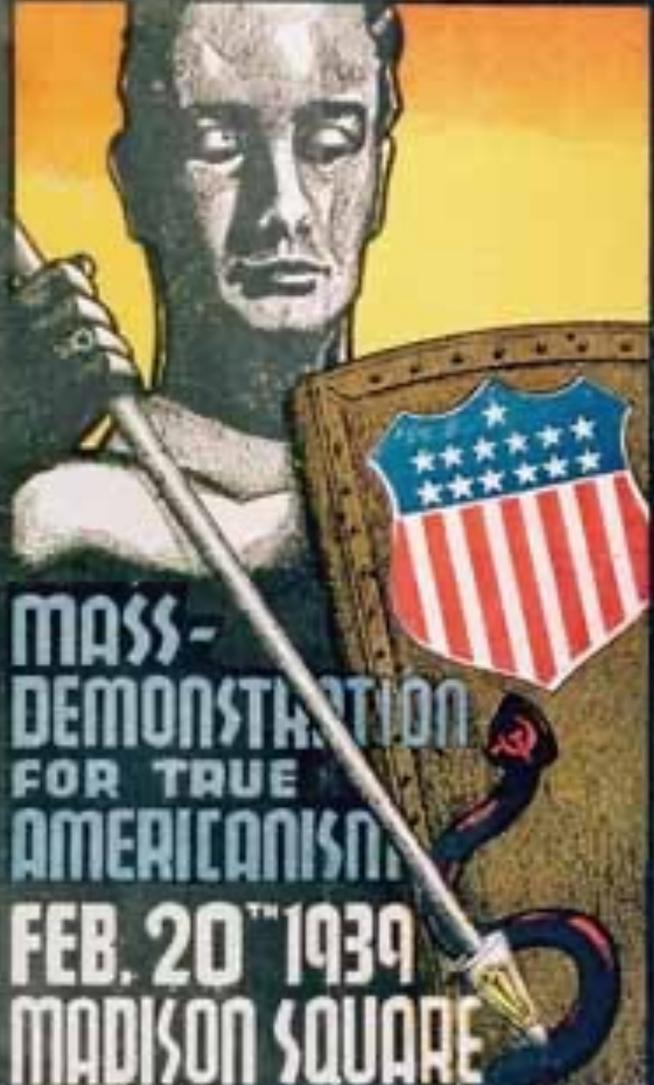


Thomas Hart Benton, City Building, 1930-31

The Figure and Propaganda



PRO-AMERICAN RALLY



A stylized illustration of a man's face and upper body. He is holding a wooden shield with an American flag design (stars and stripes) and a spear. The background is a gradient of yellow and orange.

MASS-
DEMONSTRATION
FOR TRUE
AMERICANISM
FEB. 20TH 1939
MADISON SQUARE
GARDEN GERMAN AMERICAN BUND

The Communist Party

leads us -
join



FOR A
WORKERS AND FARMERS
GOVERNMENT



A red-tinted illustration showing a group of people. In the foreground, a man holds a large red flag. Behind him are a woman and another man. The background shows industrial structures like chimneys and a factory.