

Futurism

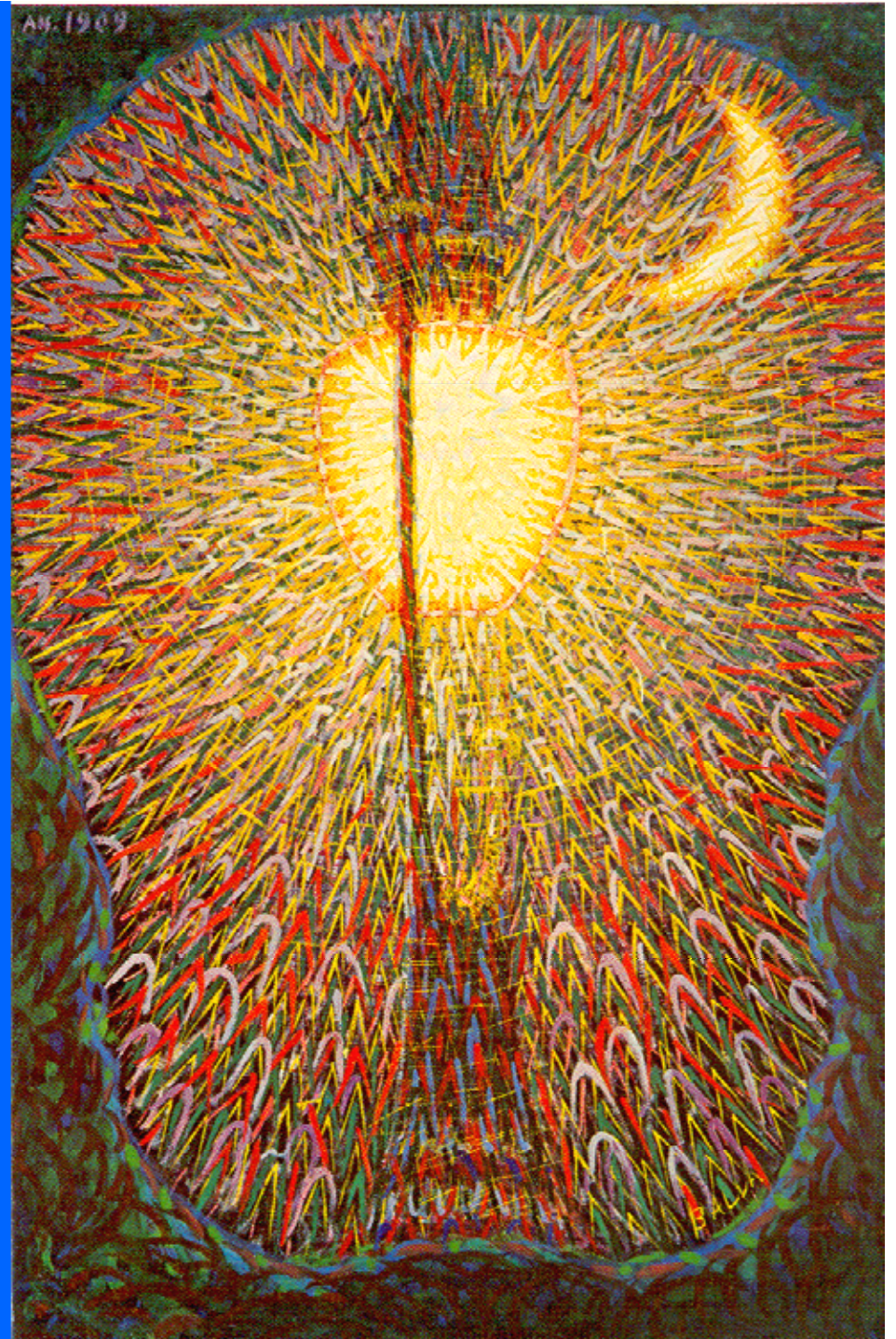
An artistic movement originating in Italy around 1909 whose aim was to express the energetic, dynamic, and violent quality of contemporary life, especially as embodied in the motion and force of modern machinery. The term was coined by Filippo Marinetti, who published a manifesto glorifying the new technology of the automobile and the beauty of its speed and power.

Giacomo Balla was the oldest of the group and the teacher of Boccioni and Severini. He was particularly concerned with the representation of light and movement.

Giacomo Balla. *Street Light*.

Dated by the artist 1909.

Oil on canvas, 68 3/4 x 45 1/4" The Museum of Modern Art, New York.



The Futurists used rhythmic spatial repetitions of the object's outlines in transit to render movement.

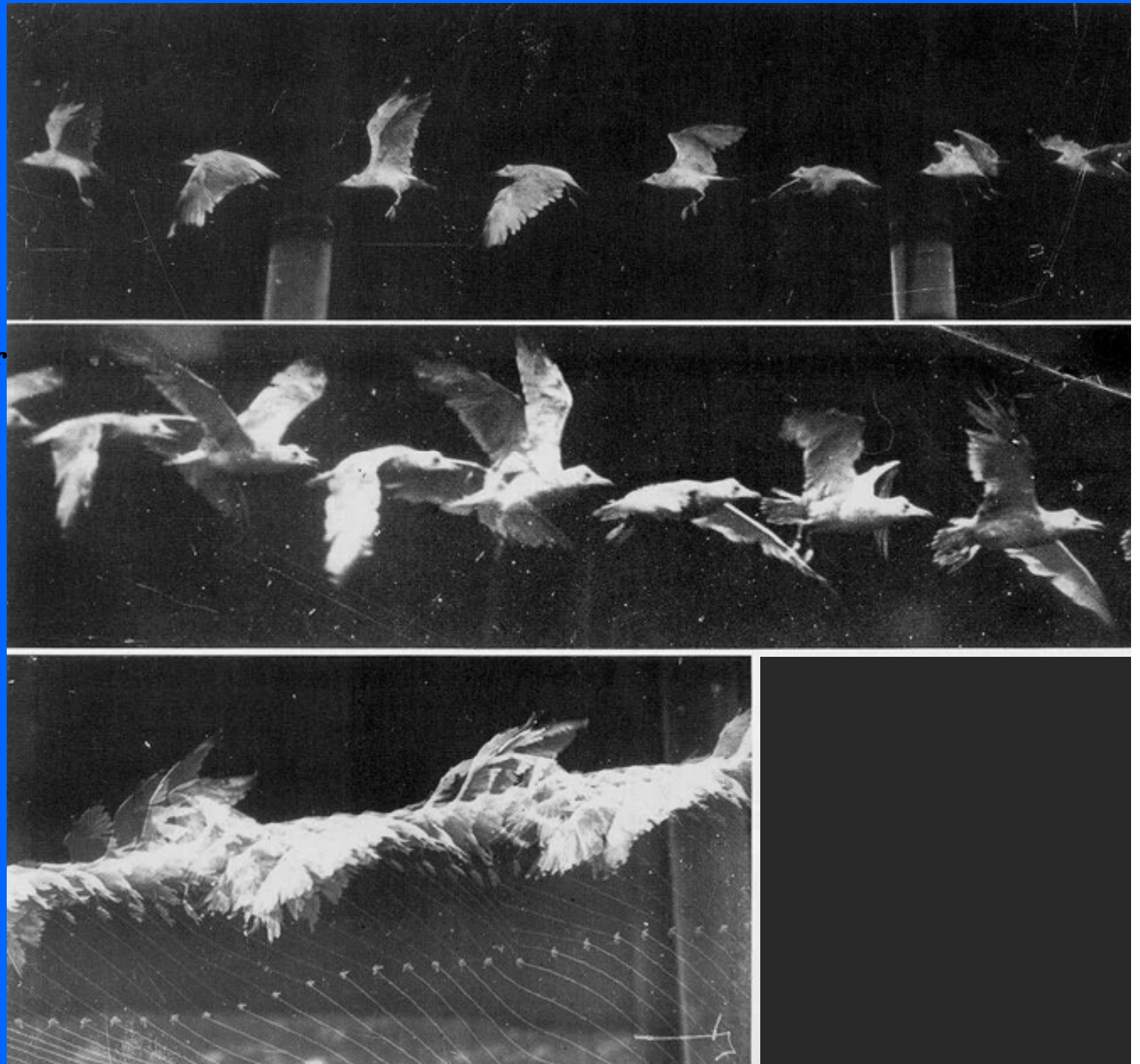


“Owing to the persistence of image on the retina, objects in motion are multiplied and distorted, following one another like waves in space. Thus, a galloping horse has not four legs, it has twenty.”

Umberto Boccioni

GIACOMO BALLA, *Dynamism of a Dog on a Leash*, 1912. Oil on canvas, 2' 11 3/8" x 3' 7 1/4". Albright-Knox Art Gallery, Buffalo, New York

Comparison:
Etienne-Jules
Marey. *Flight of*
***a Gull*, 1886.**
Photograph.





Italian painter, sculptor, and theorist. He was trained in the studio of Giacomo Balla. Mobilized in the declaration of war, Boccioni was assigned at an artillery regiment at Sorte. On 16 August 1916, Boccioni accidentally was thrown from his horse during a cavalry training exercise and was trampled. He died the following day, aged thirty-three.

Boccioni, Umberto. *Self-Portrait*. 1905

Oil on canvas. 20 1/4 x 27 in. Collection Lydia Winston Malbin, New York



**Boccioni, Umberto. *The City Rises*. 1910. Oil on canvas
78 1/2 x 118 1/2 in. The Museum of Modern Art, New York**



In 1911 Carra and Boccioni visited Paris and Savarini took them to meet Picasso in his studio.

Consequently, the Futurists adopted the Cubist technique of depicting several views of an object simultaneously with fragmented planes and outlines.



Boccioni, Umberto. *States of Mind: The Farewells*. 1911
Oil on canvas. 70.5 x 96.2 cm. Museum of Modern Art, New York



Boccioni, Umberto. *States of Mind: The Farewells.* 1911

Oil on canvas. 70.5 x 96.2 cm.

George Braque, *Violin and Palette,* 1909. Oil on Canvas. 36x16".





**CLAUDE MONET, *Saint-Lazare
Train Station***

1877. Oil on canvas, 2' 5 3/4" x 3' 5".
Musée d'Orsay, Paris.

**Boccioni, Umberto. *States of Mind: The
Farewells*. 1911**

Oil on canvas. 70.5 x 96.2 cm. Museum of
Modern Art, New York



Gino Severini.
Dynamic
Hieroglyphic of
the Bal Tabarin

(Nightclub in
Paris.) (1912)
Oil on canvas with
sequins, 63 5/8 x
61 1/2"

Museum of
Modern Art, New
York





GINO SEVERINI. *Red Cross Train Passing a Village* (Train de la croix rouge traversant un village), summer 1915. Oil on canvas, 35 x 45 3/4 inches. Solomon R. Guggenheim Museum,

GINO SEVERINI
Armored Train

1915. Oil on canvas, 3' 10" x 2' 10"
1/8". Collection of Richard S.
Zeisler, New York.



1914. Pasted paper and
newsprint on cloth, mounted on
wood, 15x12"

UMBERTO BOCCIONI,
*Unique Forms of
Continuity in Space*

1913 (cast 1931). Bronze,
3' 7 7/8" high x 2' 10 7/8" x
1' 3 3/4".

Museum of Modern Art,
New York







Nike of Samothrace, from Samothrace, Greece, ca. 190 BCE. Marble, figure approx. 8' 1" high. Louvre, Paris.

UMBERTO BOCCIONI, *Unique Forms of Continuity in Space*

1913 (cast 1931). Bronze, 3' 7 7/8" high x 2' 10 7/8" x 1' 3 3/4".



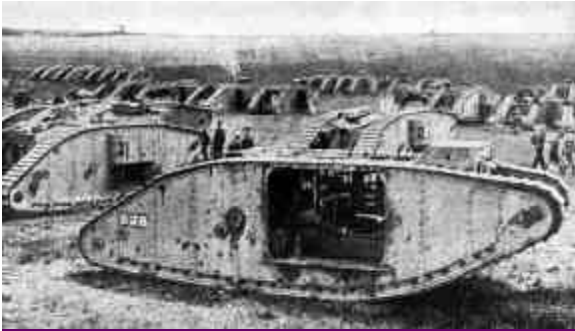


Auguste Rodin, *The Walking Man*. 1877-90.
 Bronze
 H. 213.5 cm

UMBERTO BOCCIONI, *Unique Forms of Continuity in Space*

1913 (cast 1931). Bronze,
 3' 7 7/8" high x 2' 10 7/8" x 1' 3
 3/4".

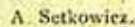




New weapons that were used in WWI:

- Machine Guns
- Gas
- Tanks
- Airplanes
- Torpedoes were used by submarines.

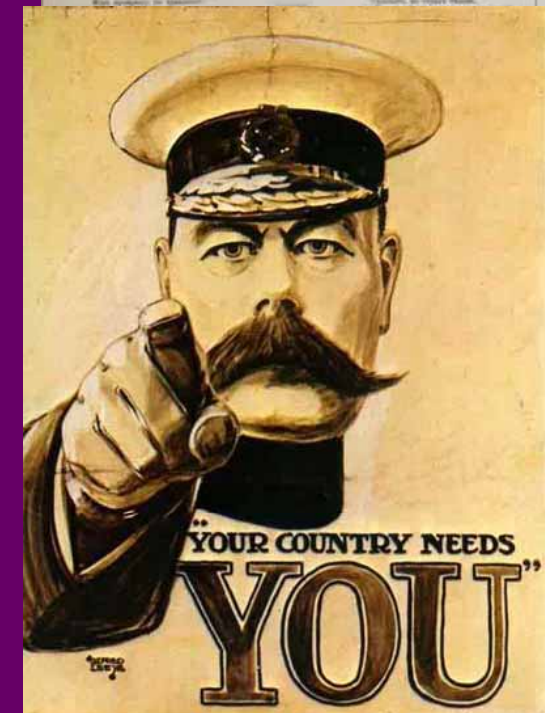
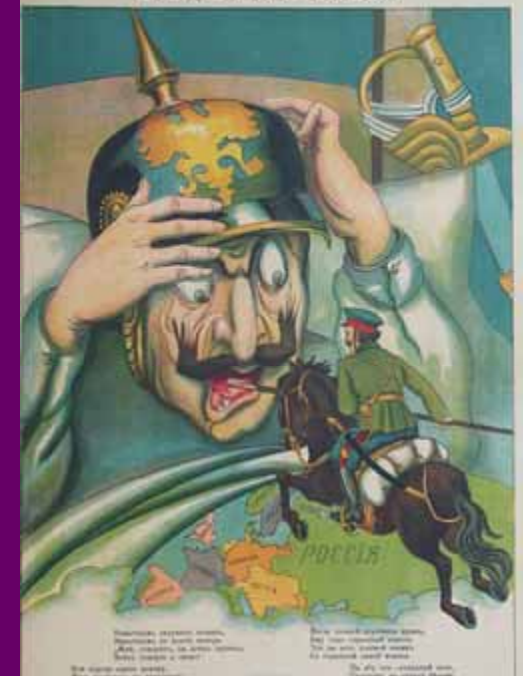




U.S. NAVY



**"Here he is, Sir."
We need him and you too!
Navy Recruiting Station**



WWI Propaganda

Dada, 1915 - 1921

Artistic and literary movement launched in Zurich in 1915 but shared by independent groups in New York, Berlin, Paris and elsewhere.

Born of the widespread disillusionment caused by World War I, Dada attacked conventional standards of aesthetics and behavior and stressed absurdity and the role of the unpredictable in artistic creation.

"Cubism was a school of painting, futurism a political movement: DADA is a state of mind."--Andre Breton.

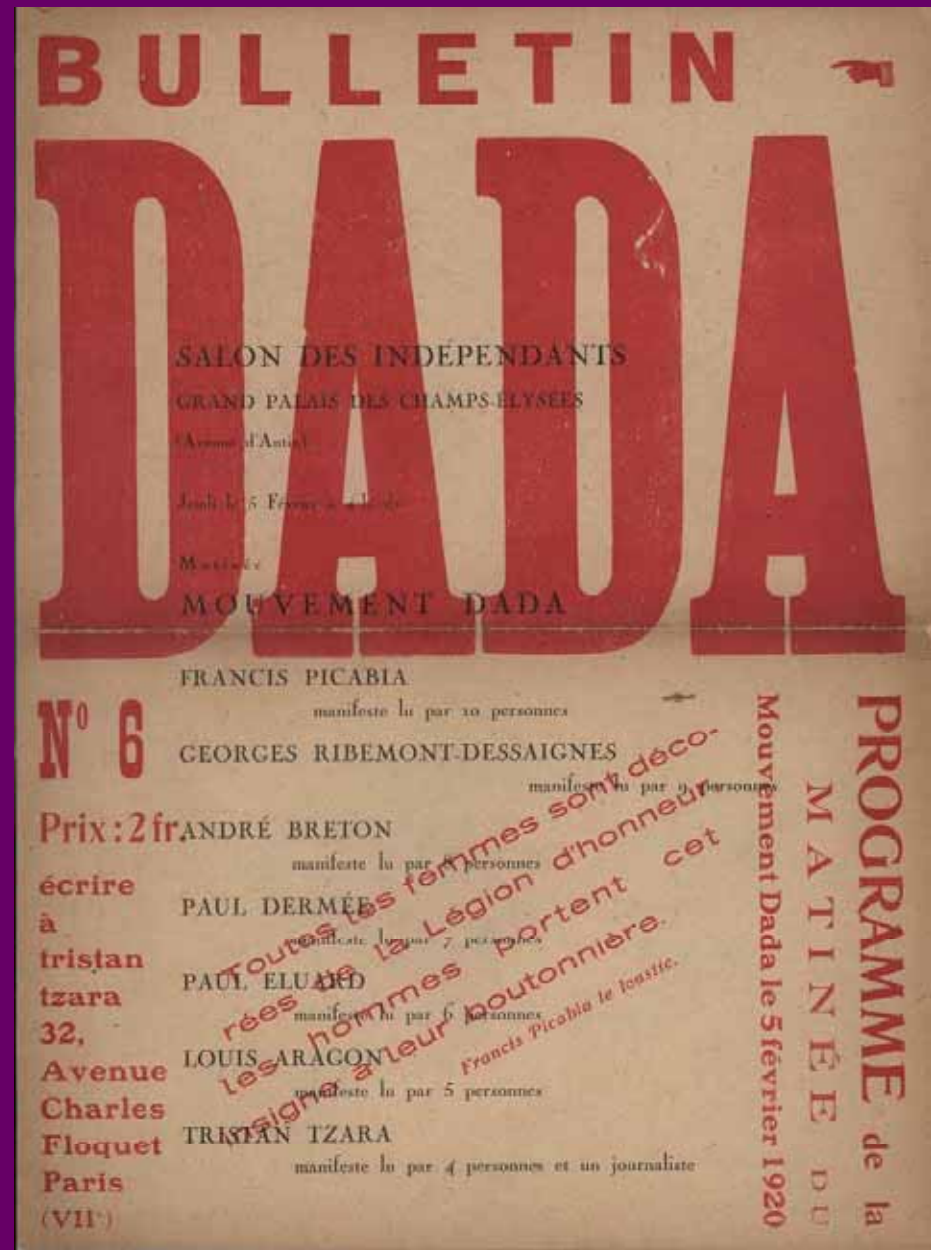


Auric, Picabia, Ribemont-Dessaignes, G. Everling, Casella and Tzara, in 1920

"In Zurich in 1915, losing interest in the slaughterhouses of the world war, we turned to the Fine Arts... "

--Jean Arp

Literally, the word dada means several things in several languages: it's French for "hobbyhorse" and Slavic for "yes yes." Some authorities say that the name Dada is a nonsensical word chosen at random from a dictionary.



To Make A Dadist Poem by Tristan Tzara

Take a newspaper.

Take some scissors.

Choose from this paper an article the length you want to make your poem.

Cut out the article.

Next carefully cut out each of the words that make up this article and put them all in a bag.

Shake gently.

Next take out each cutting one after the other.

Copy conscientiously in the order in which they left the bag.

The poem will resemble you.

And there you are - -an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd.



Tristan Tzara (1896-1963).
Born Samuel Rosenstock.

French poet (born in Romania) who was one of the cofounders of the Dada movement.

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



Hugo Ball reciting the poem *Karawane* at the Cabaret Voltaire, Zurich, 1916.

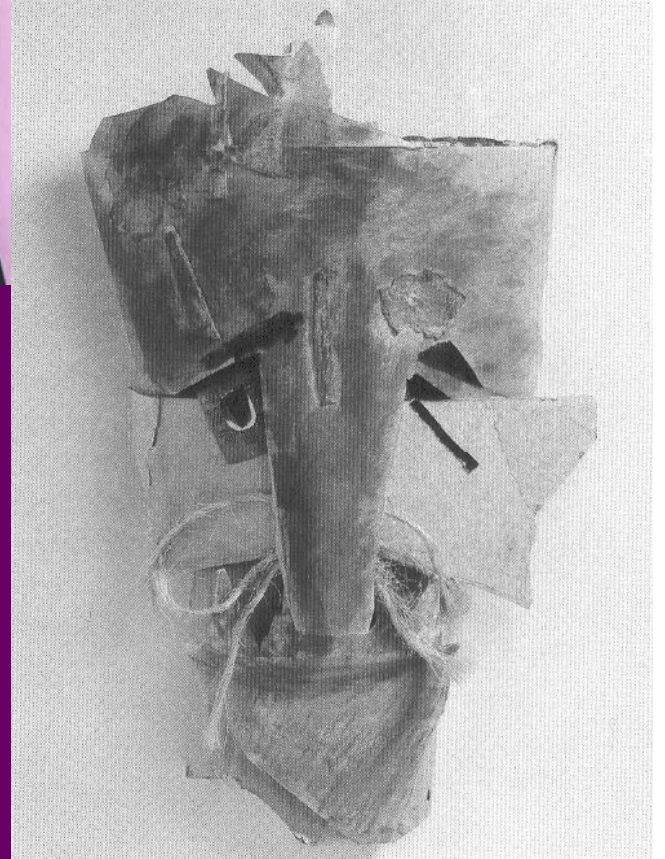
Marcel Janco (Israeli, born in Romania). *Untitled* (Mask, Portrait of Tzara), 1919.

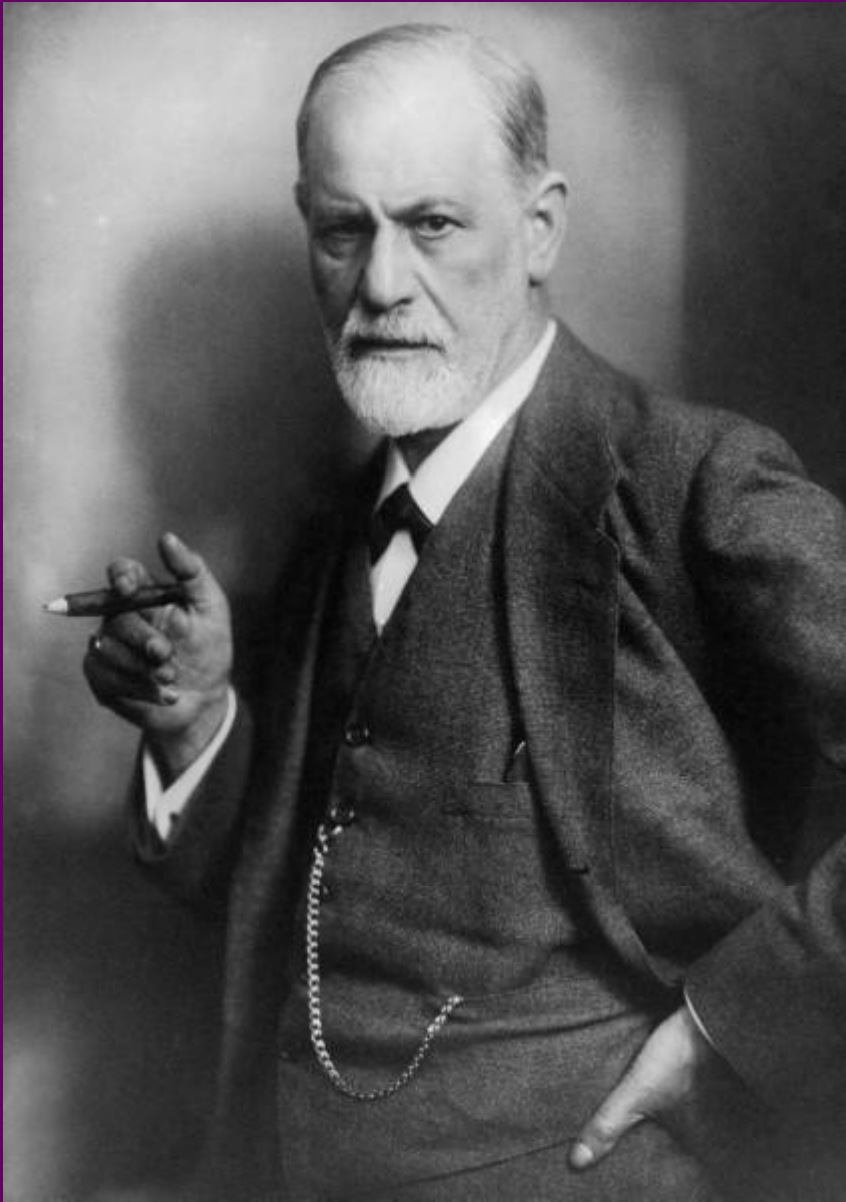




Masks, used for Romanian peasant dances. Museum of the Romanian Peasant, Bucharest, Romania.

Marcel Janco, *Mask*, 1919, paper, cardboard, string, gouache and pastel.





Sigmund Freud 1856-1939, Austrian psychiatrist, founder of psychoanalysis. Freud developed theories about the unconscious and the mechanism of repression.

In the book *The Interpretation of Dreams* (1900) Freud introduces the theory of the unconscious with respect to dream interpretation. Dreams, in his view, were all forms of "wish fulfillment" — attempts by the unconscious to resolve a conflict of some sort.

Automatism:

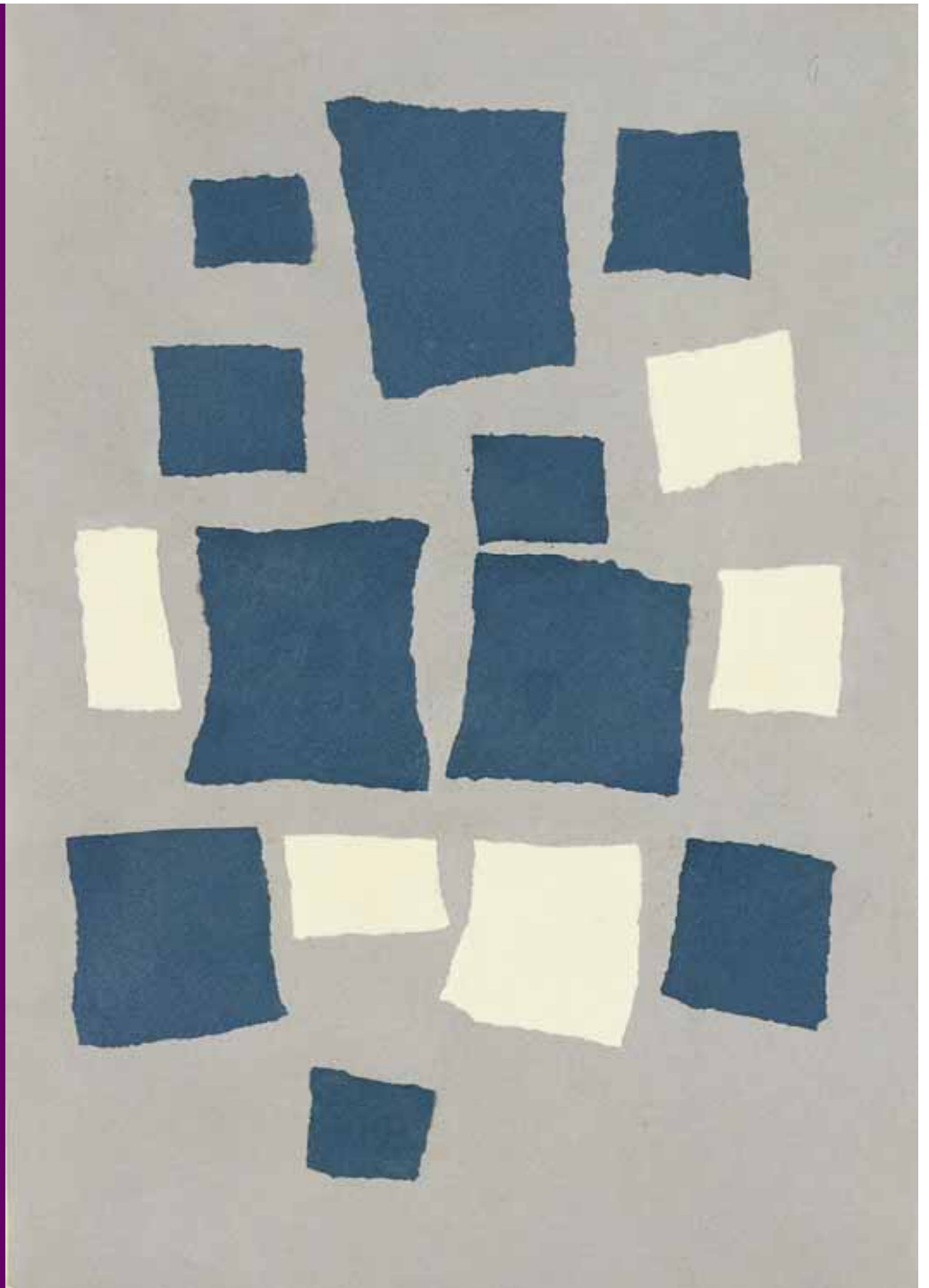
Method of painting or drawing in which conscious control over the movement of the hand is suppressed so that the subconscious mind may take over.

"For us chance was the 'unconscious mind' that Freud had discovered in 1900" – Hans Richter (DADA filmmaker)



Jean Arp. *Automatic Drawing*. (1917-18) (inscribed 1916). Ink and pencil on paper, 16 3/4 x 21 1/4" (42.6 x 54 cm). MoMa NY

Jean Arp, *Collage Arranged According to the Laws of Chance*, 1916-1917. Torn and pasted paper, 1' 7 1/8" x 1' 1 5/8".

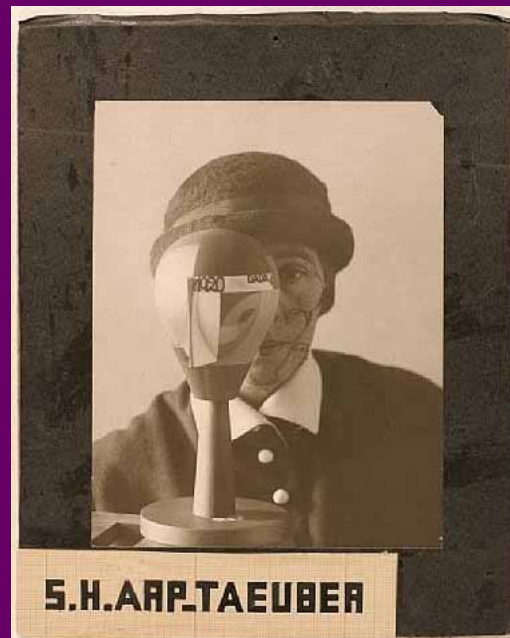


Sophie Taeuber-Arp (1889-1943), Swiss artist.

Taught textile design at the School of Applied Arts in Zürich.

She took part in Dada-inspired performances as a dancer, choreographer, and puppeteer; and she designed puppets, costumes, and sets for performances at the Cabaret Voltaire as well as for other Swiss and French theaters.

She is best known for paintings, graphic designs and drafts in abstract, geometrical forms.





Sophie Taeuber-Arp,
Dada Head, 1920,
Painted wood w/glass
beads on wire, 9.3 x 0
in. / 23.5 x 0 cm.



Sophie Taeuber-Arp,
Dada Head, 1920,
Painted wood, 11.8 x 0
in. / 30 x 0 cm.



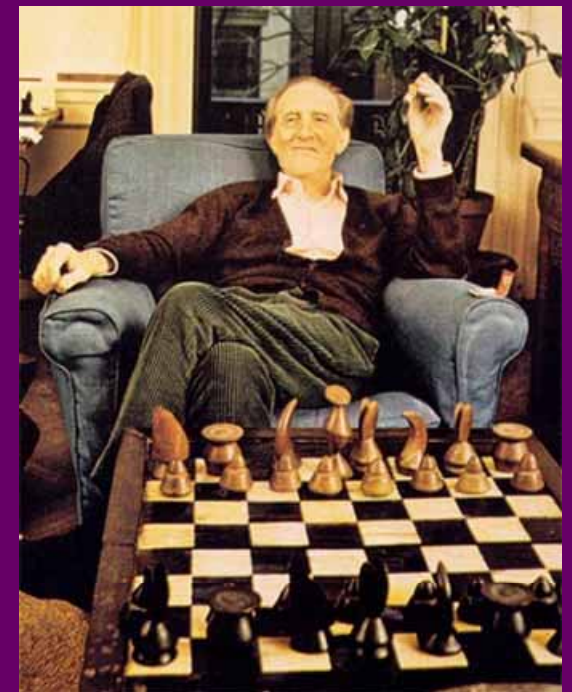
Sophie Taeuber. *Military Guards*, 1918. Marionette for the play *The King Stag*



Marcel Duchamp, (1887-1968)

French artist, active in Paris and NY, who broke down the boundaries between works of art and everyday objects.

He was the central artist of NY Dada. He greatly influenced the Surrealists, and his attitude toward art and society led to Pop art and other modern and postmodern movements. A legend in his lifetime, he is considered one of the leading spirits of 20th-century art.





Marcel Duchamp
Nude Descending a Staircase (No. 2)
1912
Oil on canvas
57 7/8 x 35 1/8 inches (147 x 89.2 cm)
Philadelphia Museum of Art

Ready-made/Found object:

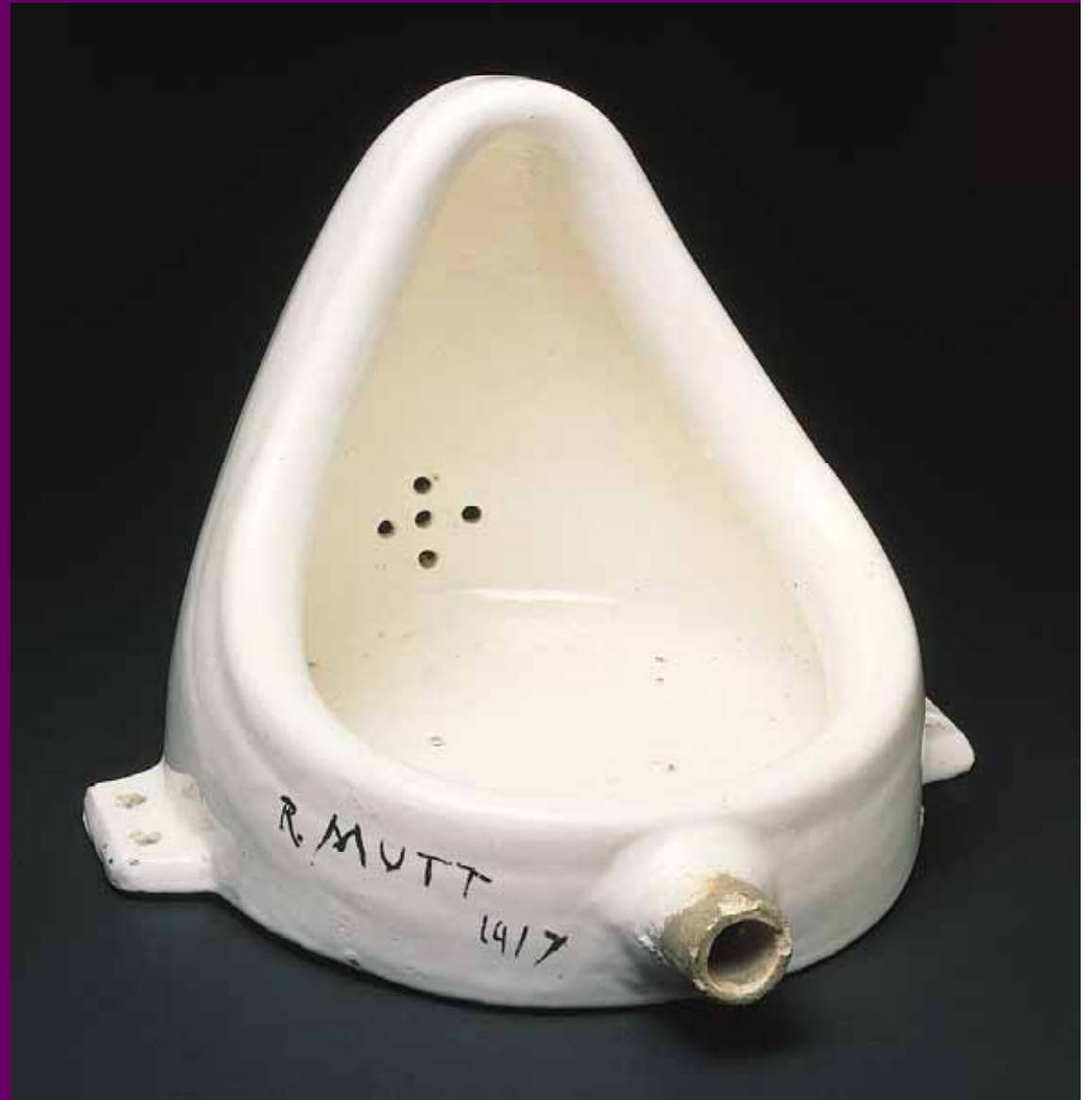
Term applied to a commonplace prefabricated object isolated from its functional context and elevated to the status of art by the mere act of an artist's selection. It is generally a product of modern mass production, and it tends to be presented on its own without mediation.



Marcel Duchamp, *Bicycle Wheel on Stool*, 1913

“Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view -- he created a new thought for the object.”

Duchamp



Marcel Duchamp, *The Fountain*, 1917



Marcel Duchamp, *Fountain*. Paint, urinal. 1917

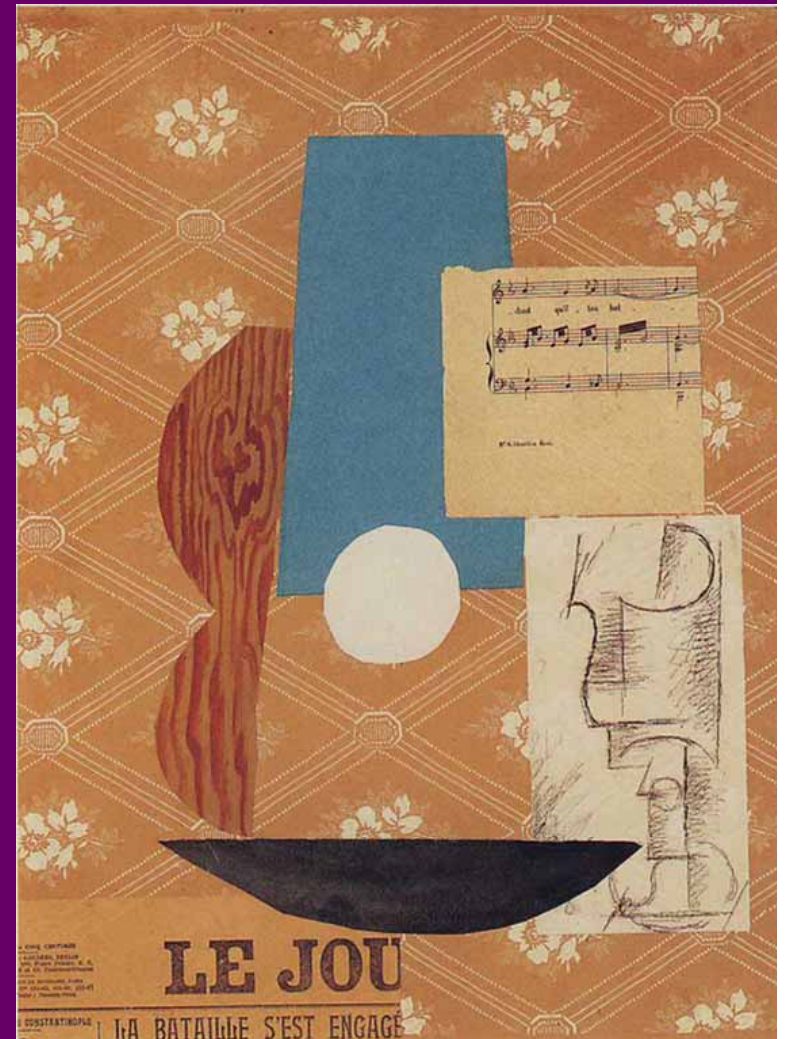
1917 - *The Independent Artists show committee said that Fountain was not art and rejected it from the show.*

2004 - *Fountain* was voted the most influential artwork of the 20th century by 500 selected British artworld professionals.



Marcel Duchamp, *The Fountain*, 1917

Comparison – Synthetic Cubism.
 Pablo Picasso, *Guitar and Wine Glass*, 1912. Pasted paper, gouache, and charcoal, 18 7/8" x 14 3/4"

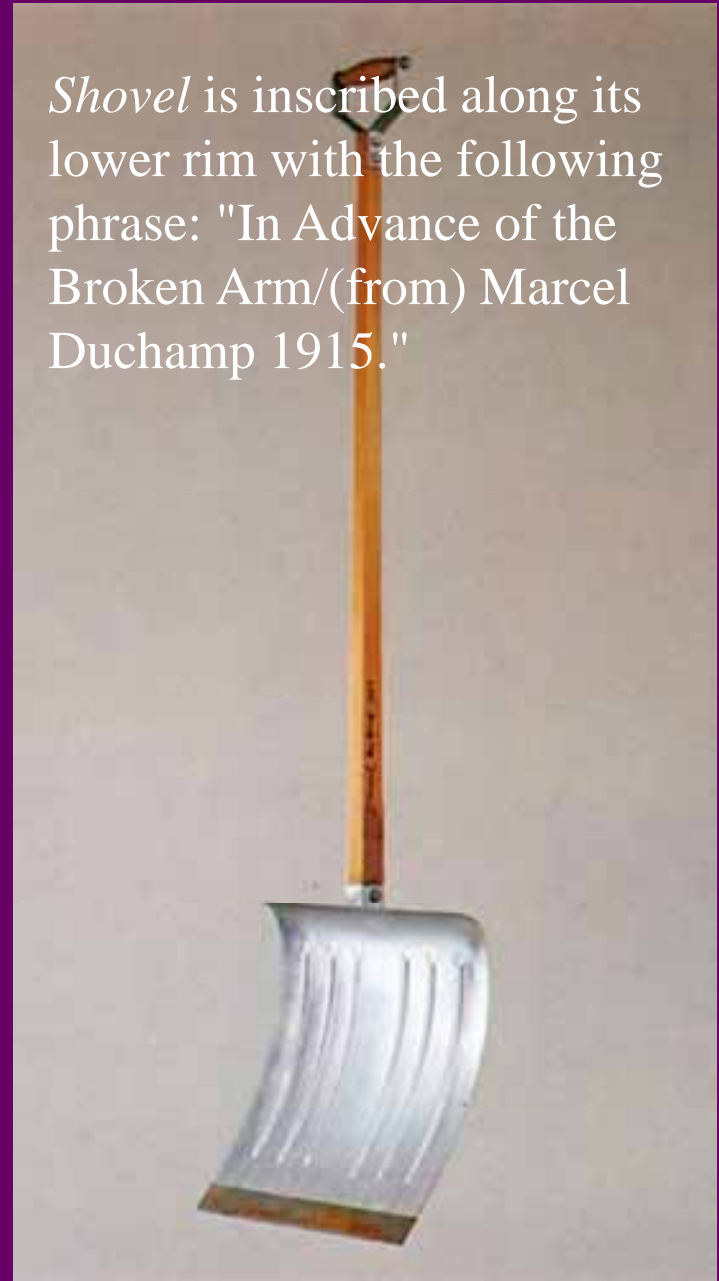


Duchamp envisaged the ready-made as the product of an aesthetically provocative act, one that denied the importance of taste and which questioned the meaning of art itself.

According to Duchamp, the artist's choice of a ready-made should be governed not by the beauty of the object but by his indifference towards it; to these ends it could be selected by chance methods, for example by a predetermined weight or at a predetermined time.

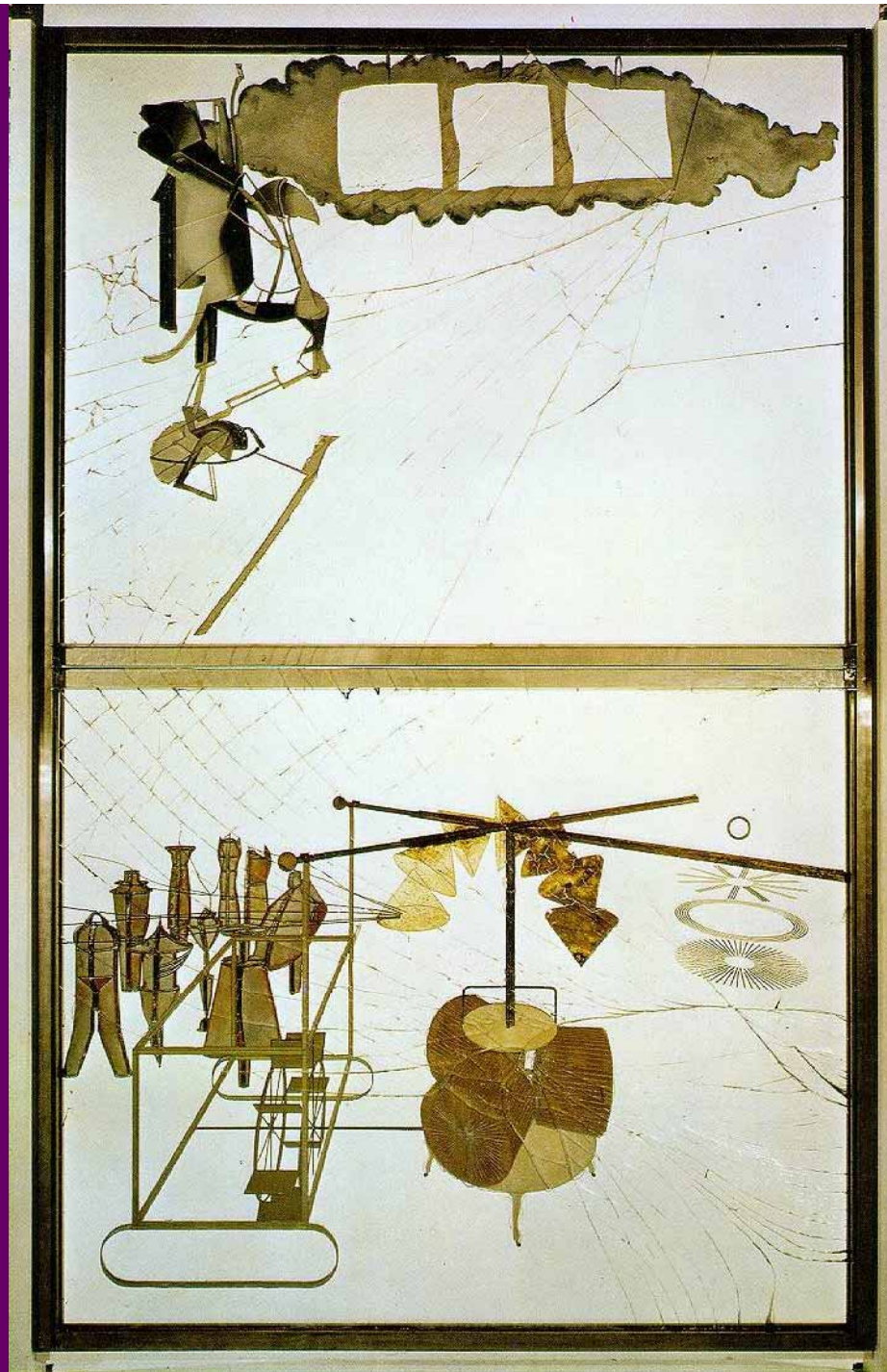
Marcel Duchamp *Snow shovel with round shaft handle*, 1915.

Shovel is inscribed along its lower rim with the following phrase: "In Advance of the Broken Arm/(from) Marcel Duchamp 1915."



Marcel Duchamp, *L.H.O.O.Q.* 1919, Drawing on photographic reproduction.





Marcel Duchamp. *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*

1915-23 Oil, varnish, lead foil, lead wire, and dust on two glass panels 277.5 cm × 175.9 cm (109.25 in × 69.25 in)
Philadelphia Museum of Art, Philadelphia



Portraits of Rose Sélavy (Marcel Duchamp). 1921. Photograph by Man Ray. Art Direction by Marcel Duchamp. Silver print. 5-7/8" x 3"-7/8". Philadelphia Museum of Art.

Dada in Germany

"The highest art," declared the First German Dada Manifesto in 1918, "will be the art which has been visibly shattered by the explosions of last week, which is forever trying to collect itself after yesterday's crash."

Photomontage

Photomontage is a variation of collage in which pasted items are actual photographs or photographic reproductions culled from the press.

Substituting scissors and glue for brushes and paint, and calling themselves monteurs (mechanics) rather than artists, the Berlin Dadaists employed photomontage in their radical assault on traditional art.

Hannah Hoch, *Cut with the Kitchen Knife Dada through the Last Weimar-Beer Belly of the Cultural Epoch of Germany*, 1919



Raoul Hausmann, *Mechanical Head (Spirit of Our Age)*. 1919.
Musée National d'Art Moderne,
Paris

Found objects include:
hairdresser's wig-making dummy,
crocodile wallet, ruler, pocket watch
mechanism and case, bronze
segment of old camera, typewriter
cylinder, segment of measuring
tape, collapsible cup, the number
"22," nails, and bolt



Hausmann said that the average German "has no more capabilities than those which chance has glued on the outside of his skull; his brain remains empty".

Raoul Hausmann,
Mechanical Head (Spirit of Our Age). 1919. Musée National d'Art Moderne, Paris



Detail of the Dada wall at the
"Entartete" Kunst (Degenerate
Art) exhibition. 1937

Inscription on the wall:
"Take Dada Seriously – It's
Worthwhile" (George Grosz)

