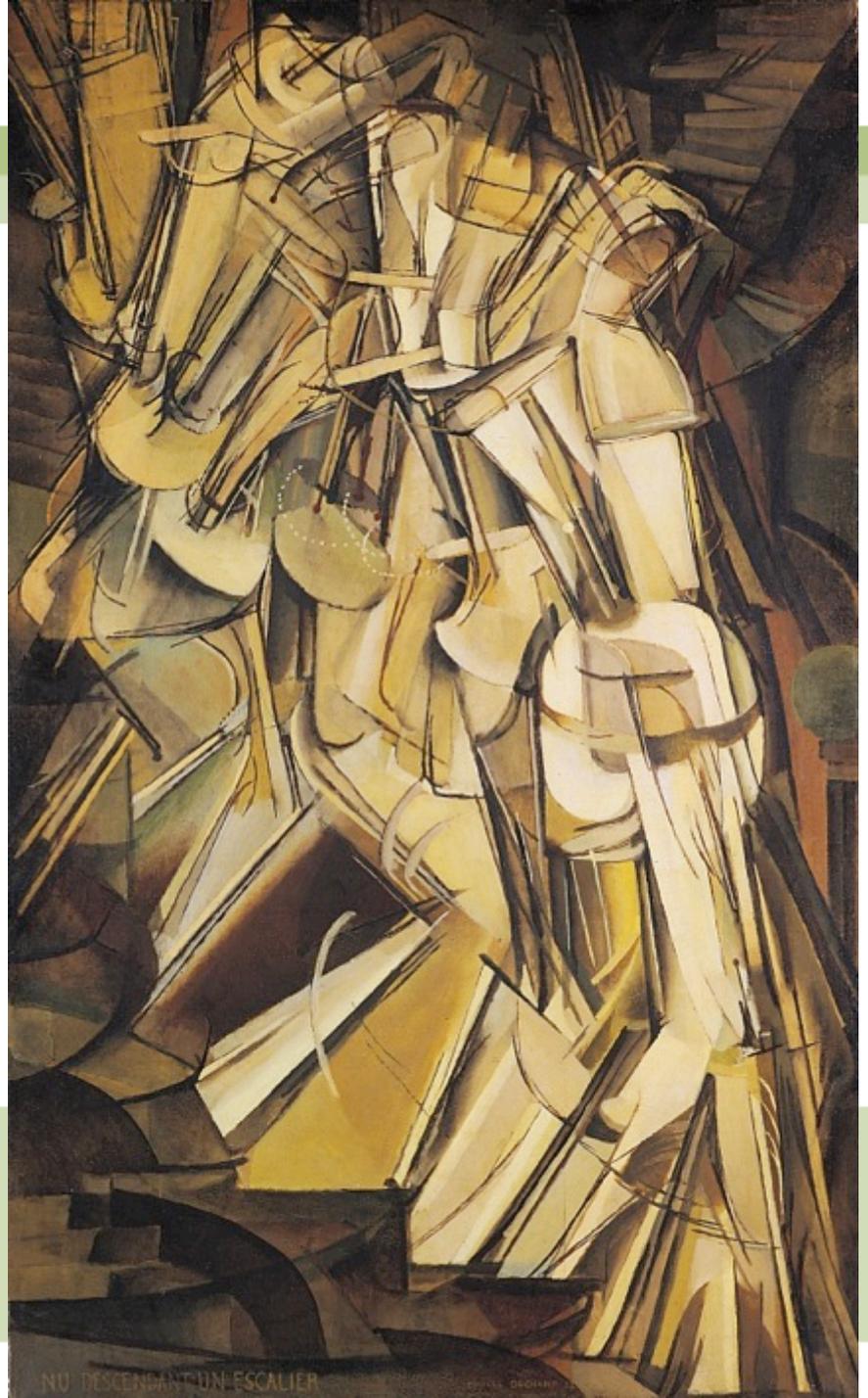


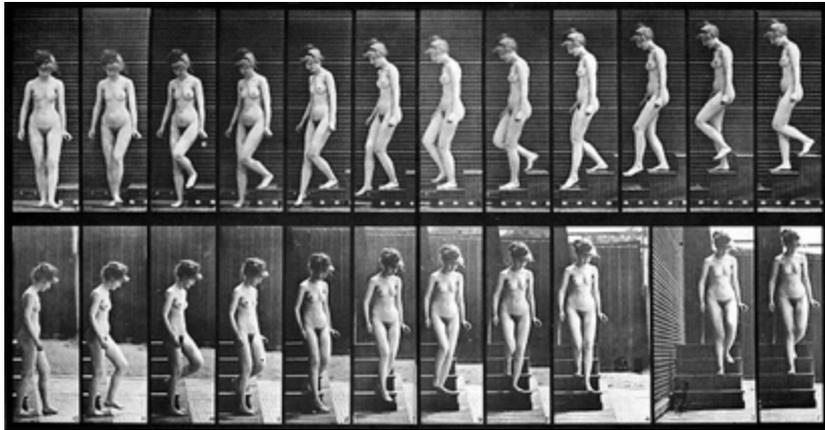


Duchamp had painted several studies of bodies in motion prior to the final *Nude No. 2*.



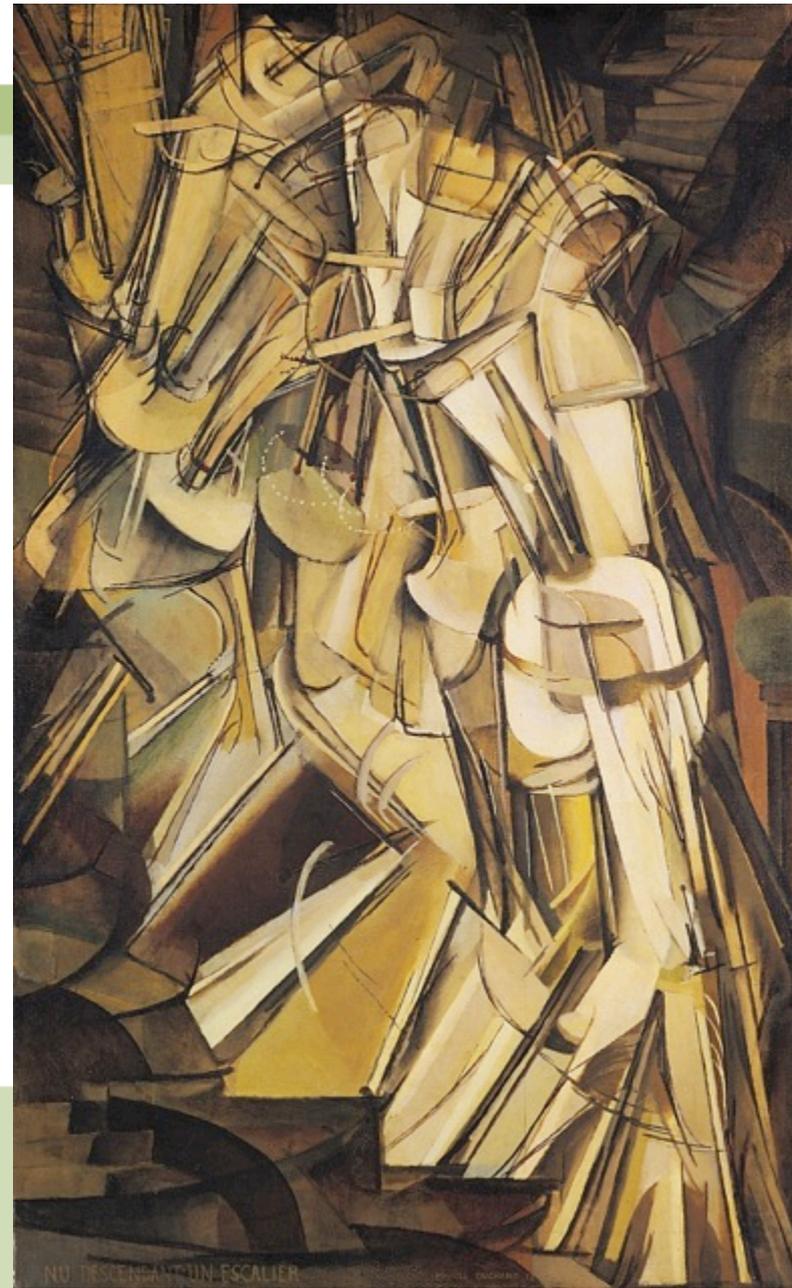
MARCEL DUCHAMP, *Nude Descending a Staircase, No. 1* and *No. 2*, 1911 & 1912.

“In 1912... the idea of describing the movement of a nude coming downstairs while still retaining static visual means to do this, particularly interested me. The fact that I had seen chronophotographs of fencers in action and horse galloping ... gave me the idea for the Nude... The Futurists were also interested in somewhat the same idea, though I was never a Futurist.



Based on one of the photo series of Eadweard Muybridge, Duchamp's painting shows a machine-like figure in motion. @ 1887.

Eadweard Muybridge, women walking down stairs, 1878.
Marcel Duchamp, Nude No. 2, 1912, Philadelphia Museum of Art

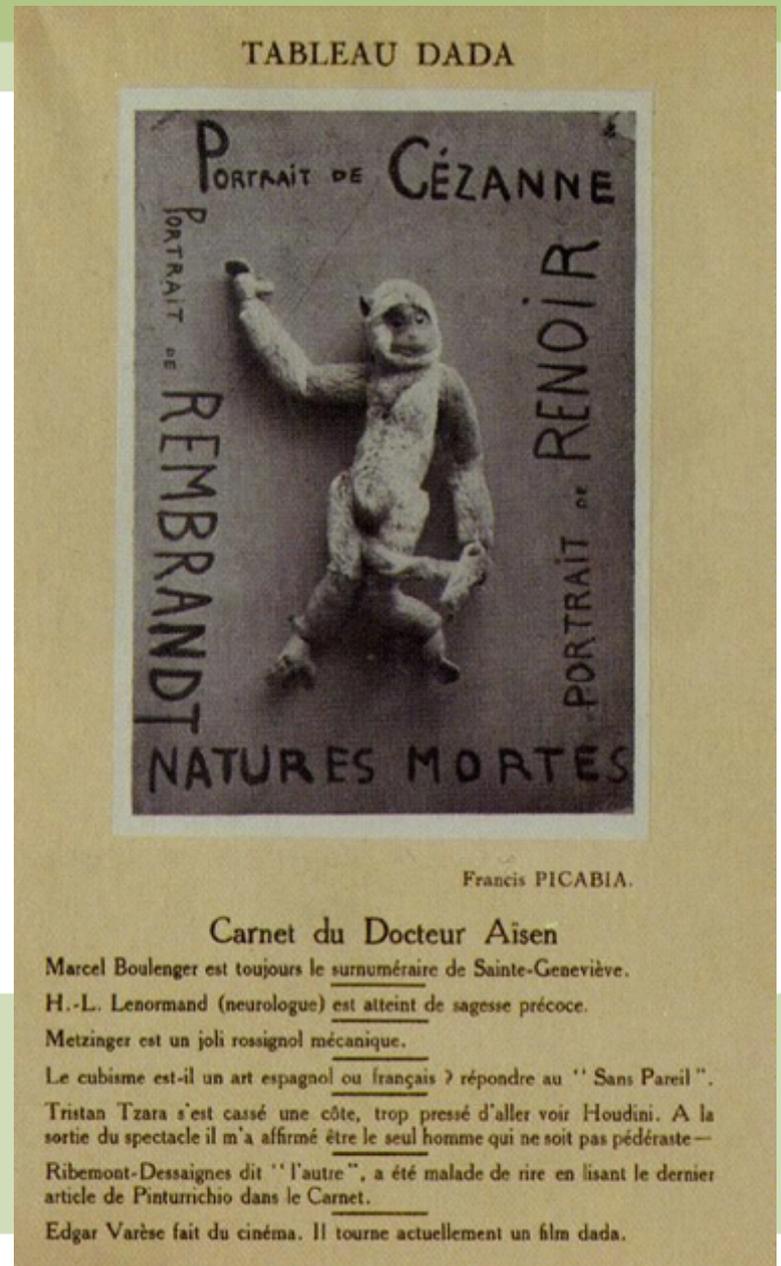


Dada: Challenging Artistic Conventions

Dada was an artistic and literary movement that grew out of dissatisfaction with traditional social values and conventional artistic practices during World War I (1914–18).

Dada artists were disillusioned by the social values that led to the war and sought to expose accepted and often repressive conventions of order and logic by shocking people into self-awareness.

Tableau Dada /Portrait de Cézanne, Francis Picabia



Dada

Due to the war, a number of artists, writers and intellectuals, mostly French and German, found refuge in Zurich (neutral Switzerland).

Dada began in Zurich but then moved to Paris, Germany and New York.

Dada ideas transformed the way artist think about and create art to this day.



Hugo Ball at the Cabaret Voltaire, 1916



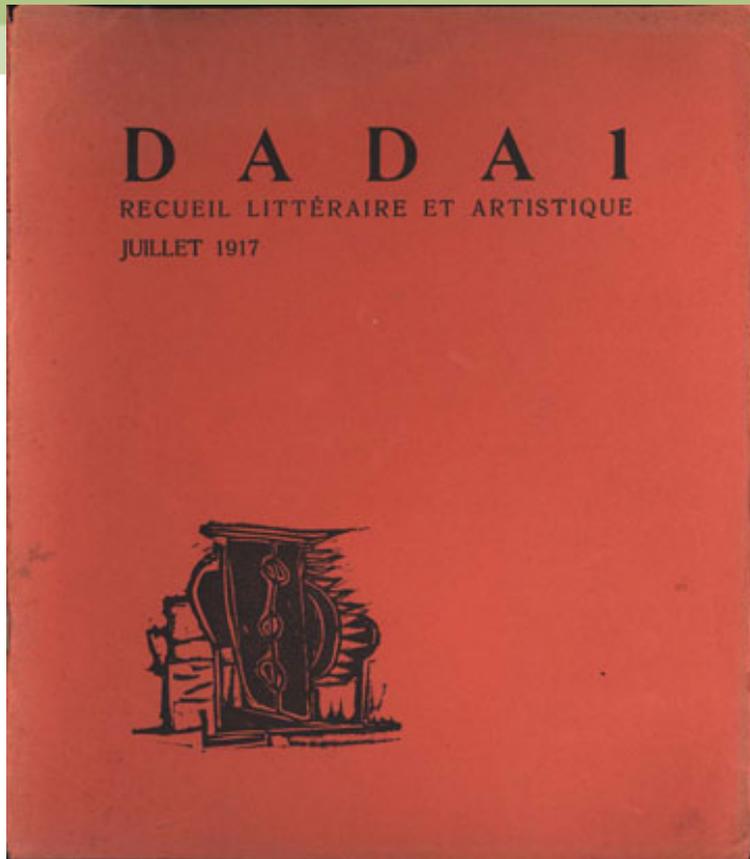
Dada sought to undermine the fundamental structures of rational, ordered society.

At the heart of reason is language, the conduit through which every rule was constructed and every law communicated, so to destroy words and disrupt syntax was perhaps the ultimate act of subversion.

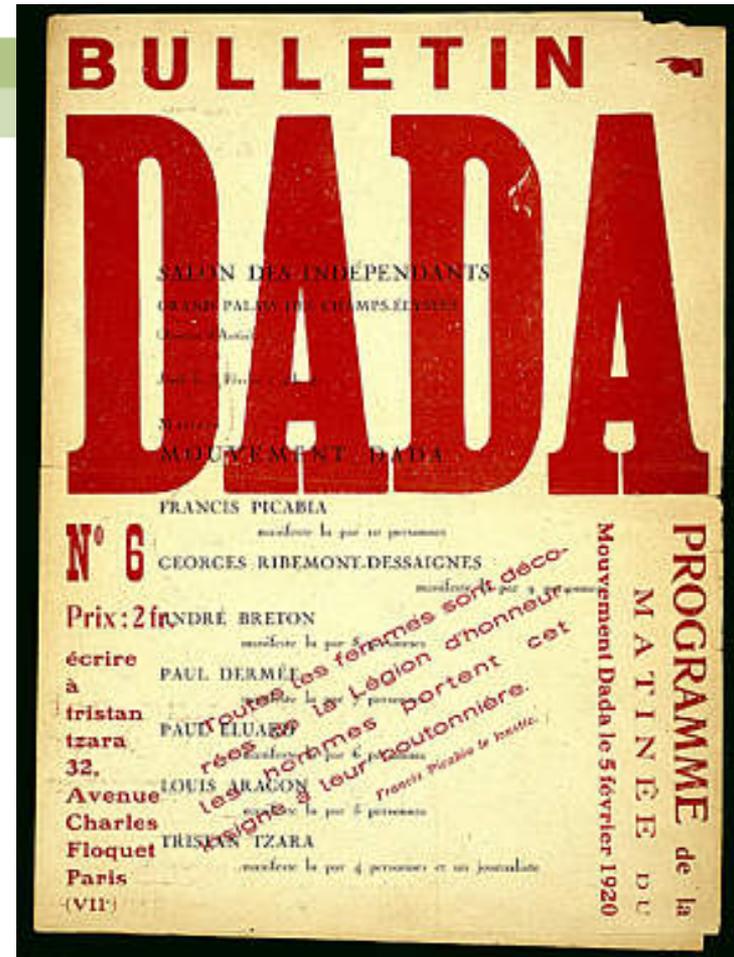
“We, who are non-artists, will create non-art -- since art (and everything else in the world) has no meaning, anyway”.



Tristan Tzarsa,



Cover of the first edition of the publication *Dada* by Tristan Tzara; Zurich, 1917 &



To free text and speech from conventional rules of spelling, grammar, and punctuation, Dadaists unleashed an arsenal of puns, wordplay, and experimental poetry and literature — some turning words and letters into abstract forms, stripping them of their legibility. **These experiments were meant to expose the arbitrary relationship between words and their meanings.**

The Great Lament Of My Obscurity Three

As early as 1916, Tristan Tzara took distance from the Italian Futurists, rejecting the militarist and proto-fascist stance of their leader Filippo Tommaso Marinetti.

While active as a promoter, Tzara also published his first volume of collected poetry, the 1918 *Vingt-cinq poèmes* ("Twenty-five Poems").

Tristan Tzarsa,

where we live the flowers of the clocks catch fire and the
plumes encircle the brightness in the distant sulphur
morning the cows lick the salt lilies
my son
my son
let us always shuffle through the colour of the world
which looks bluer than the subway and astronomy
we are too thin
we have no mouth
our legs are stiff and knock together
our faces are formless like the stars
crystal points without strength burned basilica
mad : the zigzags crack
telephone
bite the rigging liquefy
the arc
climb
astral
memory
towards the north through its double fruit
like raw flesh
hunger fire blood

The most important artist of the movement, and arguably the most important artist of the 20th Century, was Marcel Duchamp.

By World War I, he had rejected the work of many of his fellow artists as "**retinal**" art, intended only to please the eye.

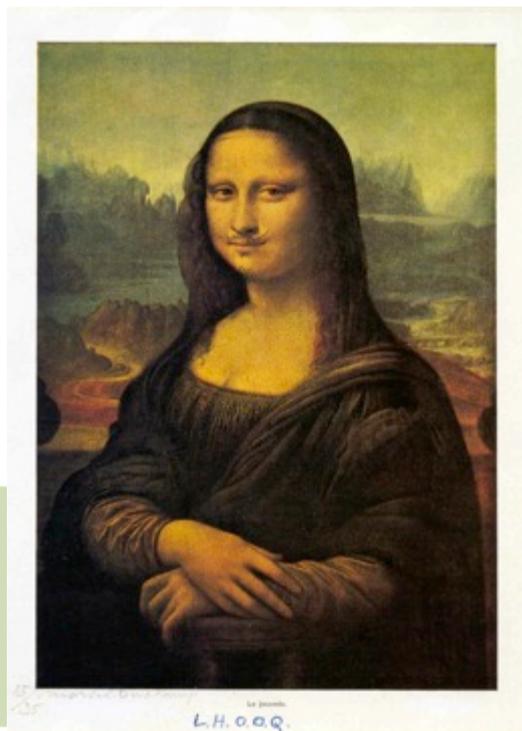
Instead, Duchamp wanted, he said, "to put art back in the service of the mind."



Duchamp began his career as a painter in the tradition of Cezanne.

He quickly learned the ideas and styles of his time and worked through them, moving on to the next.

Eventually, subverting traditional or accepted modes of artistic production with irony and satire.



Duchamp began presenting objects as art. He selected mass-produced, commercially available, often utilitarian objects, designating them as art and giving them titles.

He called them, “Readymades.”

Readymades disrupted centuries of thinking about the artist’s role as a skilled creator of original handmade objects.

Duchamp argued, “An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist.”



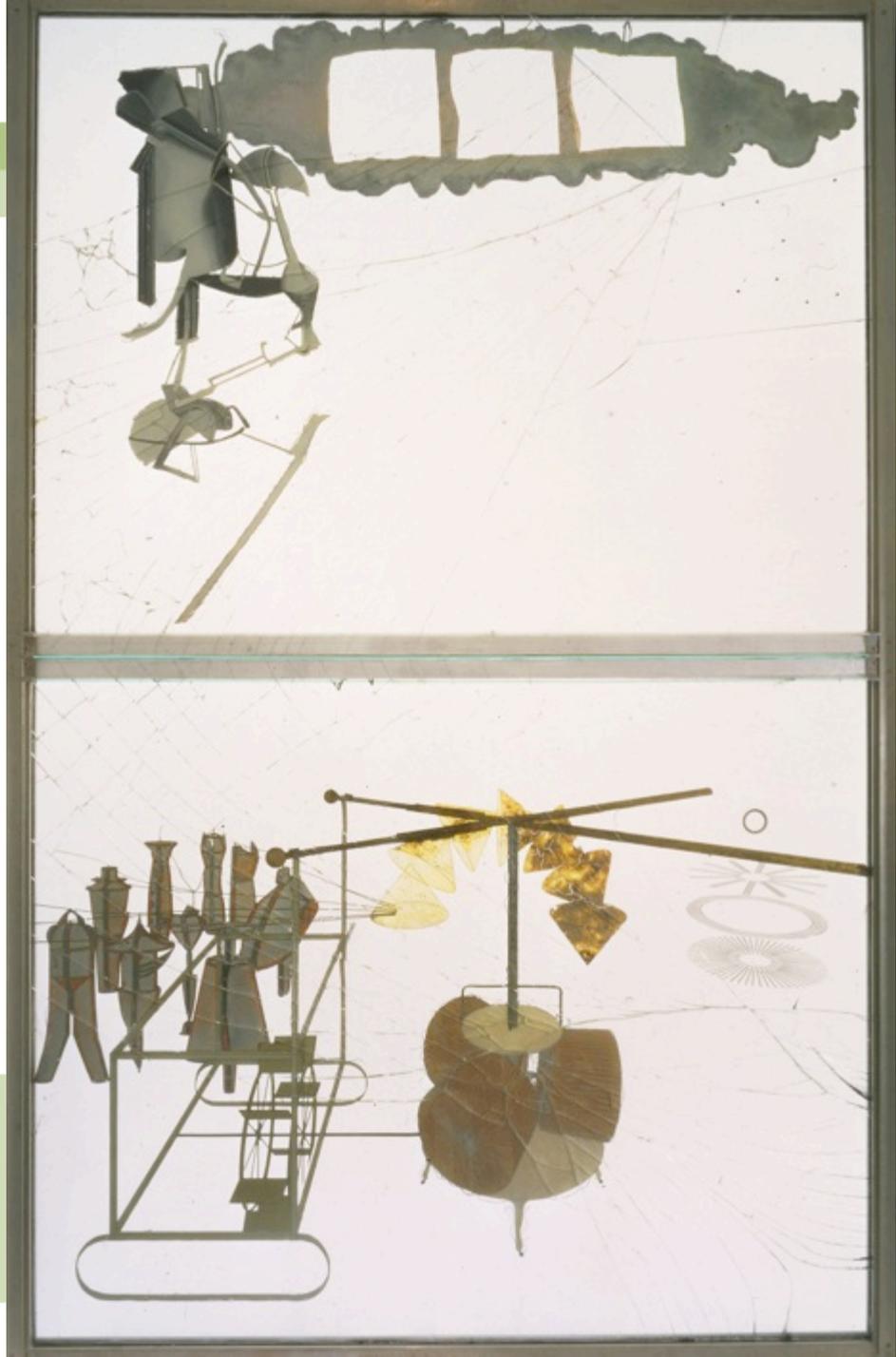
Marcel Duchamp, Bicycle Wheel, 1913 & (3rd version) 1951. Metal wheel mounted on painted wood stool, 51 x 25 x 16 1/2" (129.5 x 63.5 x 41.9 cm)

Without a doubt the most infamous Readymade was Duchamp's, "Fountain."



MARCEL DUCHAMP, Fountain, (second version), 1950 (original version produced 1917). Ready-made glazed sanitary china with black paint, 12" high. Philadelphia Museum of Art, Philadelphia (purchased with proceeds from the sale of deaccessioned works of art).

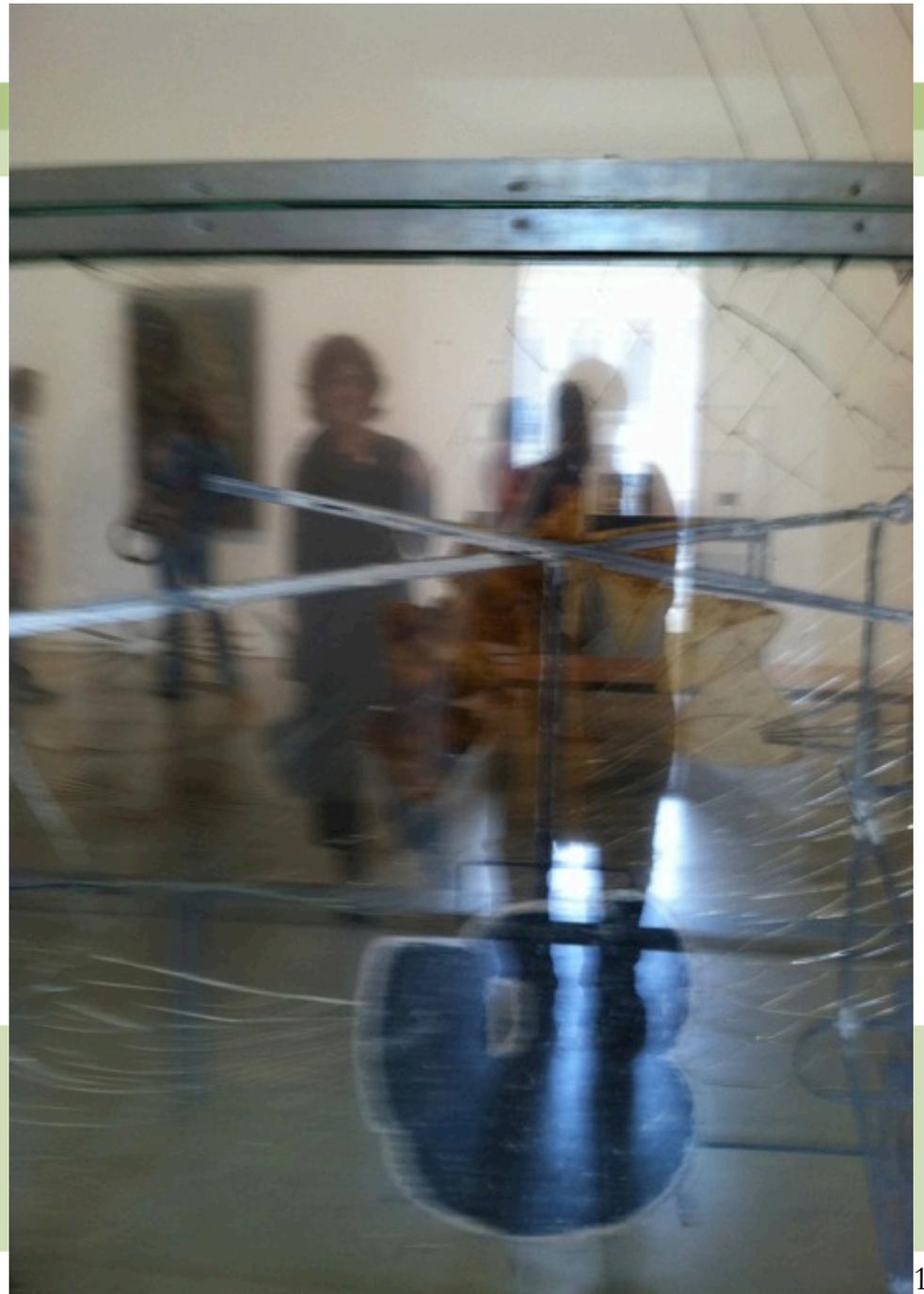
The Bride Stripped Bare by Her Bachelors, Even (1915–23), also known as The Large Glass, can be seen as summarizing Duchamp's view that painting and sculpture were fundamentally incompatible and inadequate as art forms with which to render and reflect contemporary cultural life.



MARCEL DUCHAMP, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23. Oil, lead, wire, foil, dust, and varnish on glass, 9' 1 1/2" x 5' 9 1/8". Philadelphia Museum of Art, Philadelphia (Katherine S. Dreier Bequest).

Duchamp's artistic evolution must be understood as an assault on traditional artistic practices and a desire to accommodate a modern-day fascination with industrial processes and products.

Bride Stripped Bare with reflection of Dr. Chayette. Professor Yontz seen through the glass.





Box in a Valise (From or by Marcel Duchamp or Rose Sélavy), 1935-41

Leather valise containing miniature replicas, photographs, color reproductions of works by Duchamp, and one "original" drawing [Large Glass, collotype on celluloid, 7 1/2 x 9 1/2" (19 x 23.5 cm)]

Between 1935 and 1940, he created a deluxe edition of twenty boxes, each in a brown leather carrying case but with slight variations in design and content.

Each box unfolds to reveal pull-out standing frames displaying *Nude Descending a Staircase* and other works, diminutive Readymades hung in a vertical "gallery," and loose prints mounted on paper. Duchamp included in each deluxe box one "original."

Marcel Duchamp as his alter ego, Rose Selavy.



Duchamp moved back and forth between Paris and New York until WWII forced many intellectuals to leave Europe to evade the Nazis.

Duchamp stated he decided to stop making art and played chess instead because it was more interesting.

In New York he influenced a group of young American artists who came to be associated with Pop.



Why? Who cares? Who doesn't care?
Dada is dead. Or is Dada still alive
We cannot revive something that is
alive just as we cannot revive any-
thing that is dead.
Is Dada dead?
Is Dada alive?
Dada is.
Dadaism.

Man Ray
Ramatuelle, Var, France
July 8, 1958

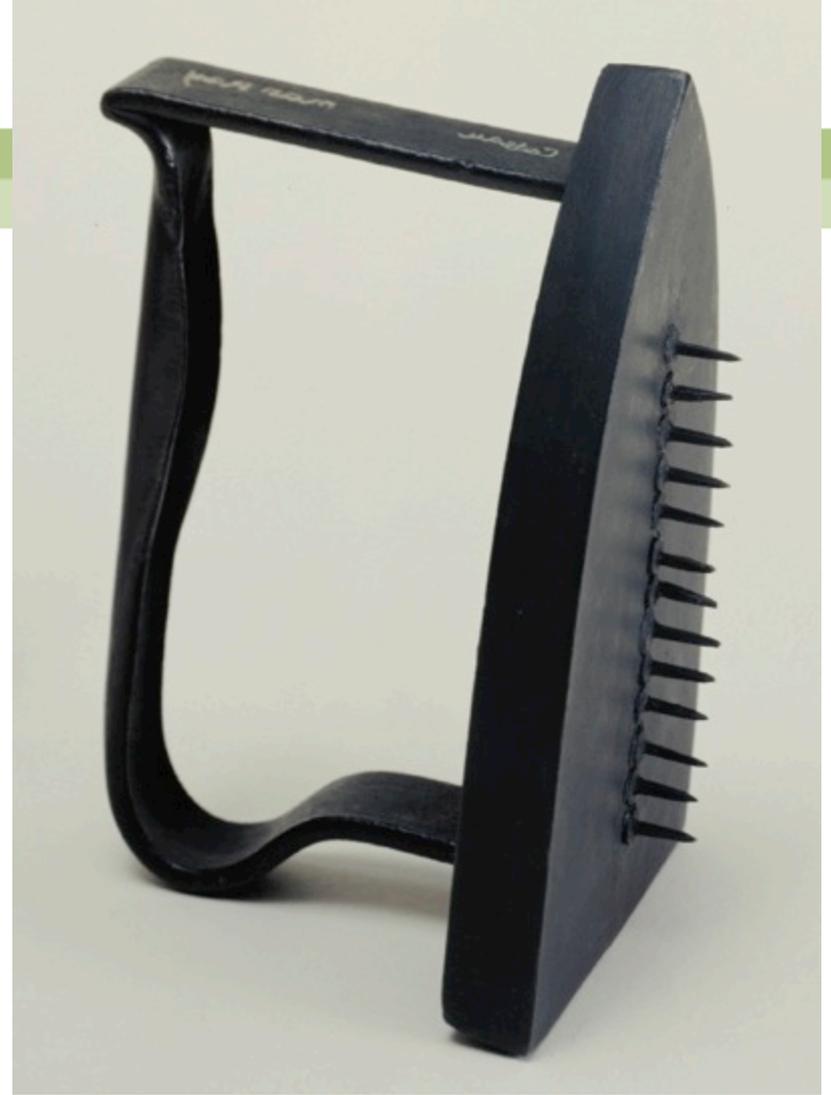
Man Ray made this picture to document an assemblage displayed at his second one-person show at the Daniel Gallery in New York City in 1916. Visitors to the exhibition were reportedly frustrated by the inoperative doorbell in the assemblage.



Man Ray, *American*, 1916, Gelatin silver print
3 3/4 x 2 3/4 in.



Man Ray, Dora Maar, 1937



MAN RAY, Cadeau (Gift), ca. 1958 (replica of 1921 original). Painted flatiron with row of 13 tacks with heads glued to the bottom, 6 1/8" high, 3 5/8" wide, 4 1/2" deep. Museum of Modern Art, New York (James Thrall Soby Fund).

German Dada artists tended to work with collage elements toward a more political end.



KURT SCHWITTERS, Merz 19, 1920. Paper collage, approx. 7 1/4" x 5 7/8". Yale University Art Gallery, New Haven, (gift of Collection Société Anonyme).



HANNAH HÖCH, Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany, 1919–1920. Photomontage, 3' 9" x 2' 11 1/2". Neue Nationalgalerie, Staatliche Museen, Berlin.

Who wants to act now, or even see acting.

Hugo Ball, 1915

Top: Tristan Tzara's Dadaist play, *Coeur à Gaz*



Bottom: Considered one the most shocking plays of all time is the French work *Ubu Roi* by Alfred Jarry.

The beginning of “theater of the absurd”.

On opening night there was a riot in the theater, and the play closed after the second night. The characters speak crudely to each other and are unintelligent, disgusting, silly, and completely lacking empathy or conscience.



Dada to Surrealism

The exhibition 'Dada Vorfrühling' at the Winter Brasserie in Cologne, 1920, disrupted the lines between fine art and applied art.

The works, placed close to each other, produced the effect of chaos, an echo of contemporary urban reality. Visitors had to step over a urinal to enter the room.

In opposing capitalism and denouncing art made for the bourgeoisie, Hausmann, one of the artists, imagined the destruction of all the assemblages presented, at the closing of the exhibition.



"The Dada movement must lead to the explosion of the art market."