

# DADA



**Hugo Ball** Performance in a cubist costume.

Reciting *Karawane* at the Cabaret Voltaire, Zürich

## 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**

u u u

schampa wulla wussa ólobo

*hej tatta gôrem*

eschige zunbada

**wulubu ssubudu uluw ssubudu**

**tumba ba- umf**

*kusagauma*

**ba - umf**

In **February 1916** he founded the 'Cabaret Voltaire' in the Spiegelgasse. There he met with Hans Arp, Marcel Janco, Tristan Tzara, and later Richard Huelsenbeck and Walter Serner.



**Zurich** – 1916 -1919 {Hugo Ball, Emmy Hennings, Tristan Tzara,, Marcel Janco, Richard Huelsenbeck, Sophie Täuber, and Hans Richter, }

**New York** – 1915-1920 {Marcel Duchamp, Francis Picabia, Man Ray and Alfred Stieglitz}

**Berlin** – 1918 – 1923 {Richard Huelsenbeck, John Heartfield, Raoul Hausmann, Hanna Höch, - Manifesto and speeches in 1918}

**Paris** - 1919 - 1922 {Tristan Tzara, Jean Arp, Max Ernst/1922 Dada Congress

"Dada was born out of negative reaction to the horrors of World War I. This international movement was begun by a group of artists and poets associated with the Cabaret Voltaire in Zurich. Dada rejected reason and logic, prizing nonsense, irrationality and intuition.

- ➔ It began in neutral Zurich, Switzerland in 1916, spreading to Berlin shortly thereafter. War exiles, from warring nations, moved to neutral countries – Switzerland, New York etc., reacted to hysteria and madness of mass destruction by calling the end of reason and logic
- ➔ Expressions and activities were based on anarchy, negative and destructive and mad Humor

- Machine noise music, *Non-sense* theatre, lectures and *chance* paintings
- Dada as a state of mind and not style
- Performed chaos
- Vaudevillian mockery of “the ideals of culture and of art....that is our *Candide* against times”. “People act as if nothing had happened, [as if] all this civilized carnage [were] a triumph.” --- Hugo Ball, *Flight Out of Time*.

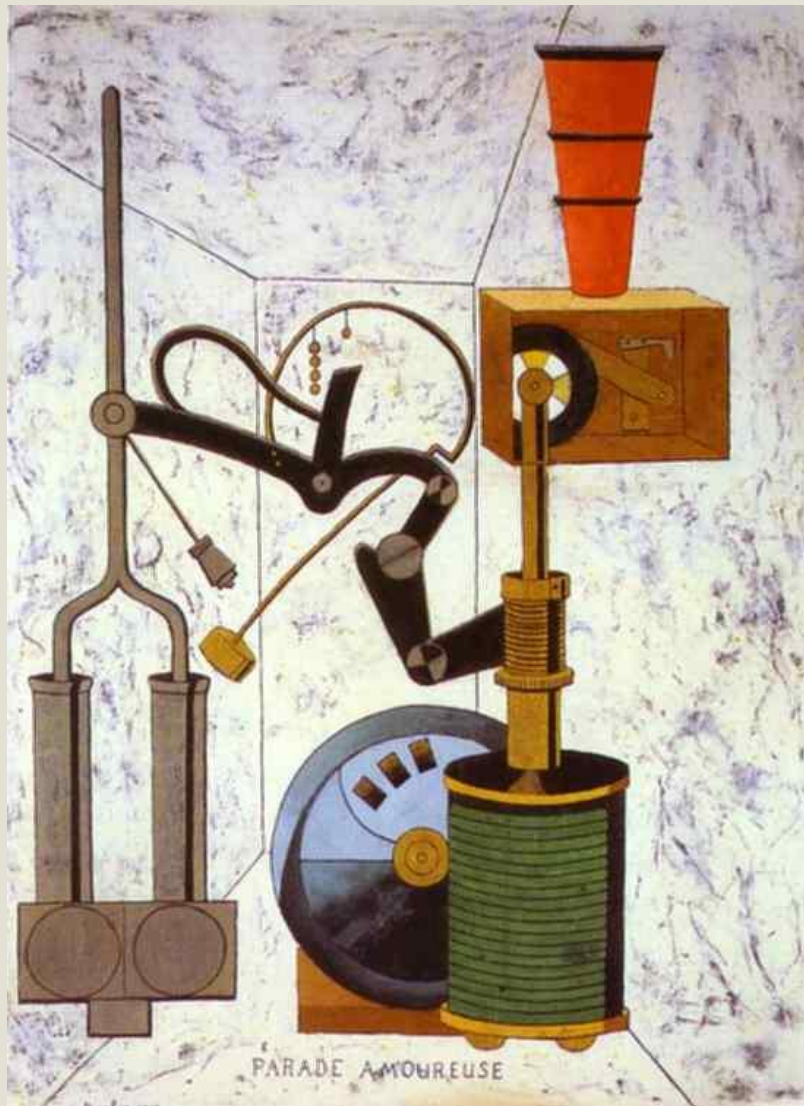
*"Dada does not mean anything.. We read in the papers that the Negroes of the Kroo race call the tail of the sacred cow: dada. A cube, and a mother, in certain regions of Italy, are called: Dada. The word for a hobby-horse, a children's nurse, a double affirmative in Russian and Rumanian, is also: Dada."*

Tristan Tzara

**Francis Picabia** *Here, This Is Stieglitz Here*, 1915

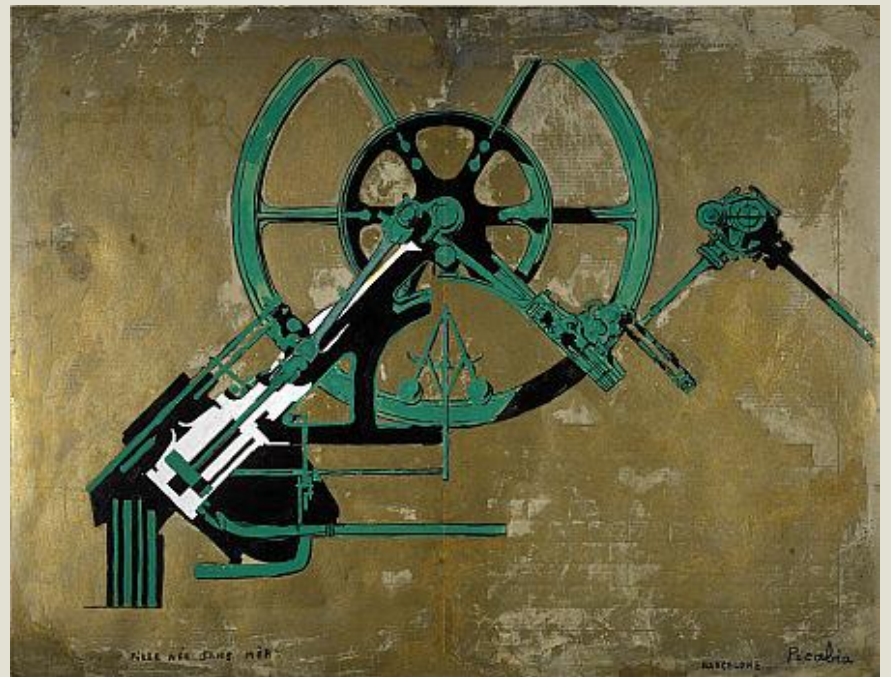
Mechanomorphic form; ironic rendering of human subject as a machine





**Francis Picabia**

Love Parade - Parade Amoureuse 1917-19



Girl Born without a Mother; 1916-17



AMÉRICAIN

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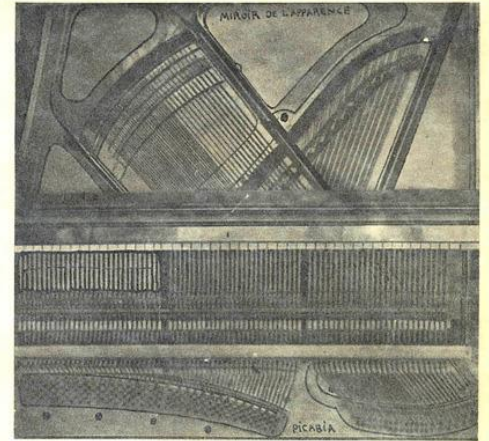
Ballet Mécanique



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PEIGNE



PICABIA.

"Regarde au loin, ne regarde pas en arrière  
on s'érasonne  
quand on veut toujours connaître les raisons."

N.° 2

10 Février 1917

0°60

Francis PICABIA (Éd.), 391, Paris, 1917 -





**Marcel Duchamp**

The Passage from Virgin  
to Bride; 1912



Nude Descending a  
Staircase, No. 2; 1912

The King and Queen Surrounded  
by Swift Nudes; 1912





Portrait of Yvonne Duchamp; 1907



Two Nudes; 1910



Apropos of Little Sister; 1910

Marcel Duchamp



Nude Descending a Staircase, No. 2; 1912



"Bicycle Wheel" and Marcel Duchamp, 1913



Fountain, 1917



The Bride Stripped Bare by her Bachelors,  
Even, 1915-23

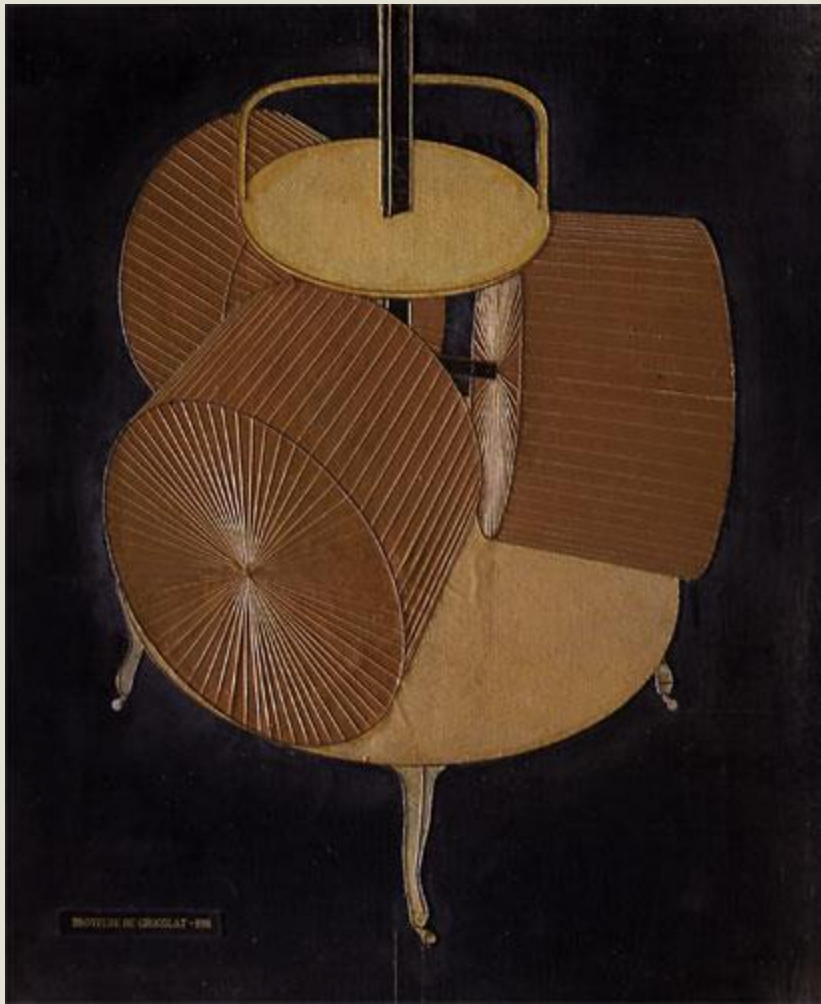


Julian Wasser's 1963 photo of Marcel Duchamp playing chess with a nude Eve Babitz at the Pasadena Art Museum



Bottle Rack, 1914



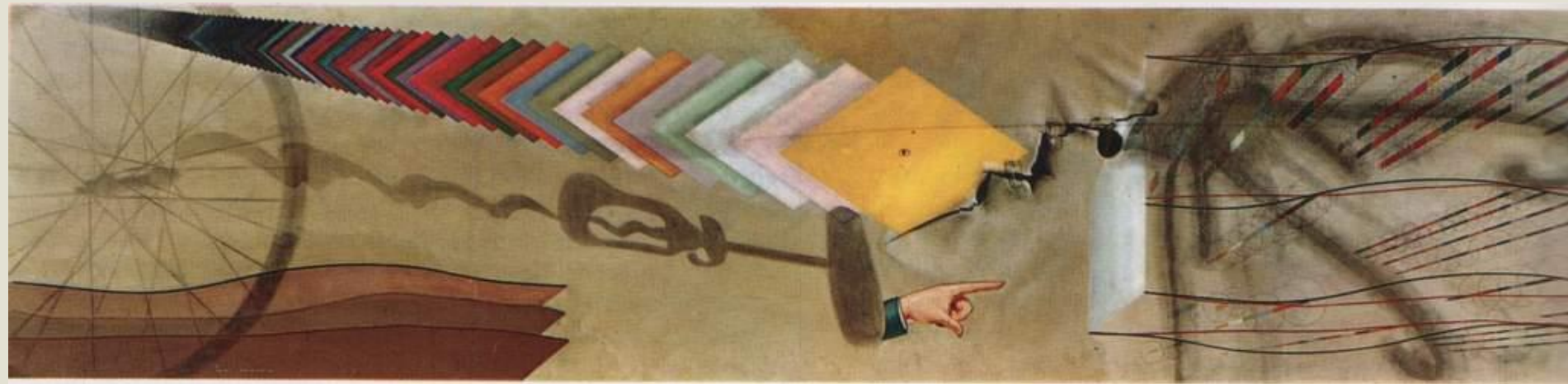


Chocolate Grinder 1914



L.H.O.O.Q., 1919





Marcel Duchamp, "Tu m'," 1918



The 'Rose Selavy' of the title was a pseudonym Duchamp adopted in 1920. He had first considered using a Jewish name, as he was Catholic, but eventually decided that a female identity would be more extreme. Soon after this work was completed 'Rose' gained a double 'r', becoming 'Rose'.

Rose Selavy (Marcel Duchamp); 1921; Photo by Man Ray



Rose Sélavy (Marcel Duchamp). 1921. Photograph by Man Ray. Art direction by Marcel Duchamp.



Why Not Sneeze Rose Sélavy?

1921, reproduced in 1964

Readymade: 152 marble cubes in the form of sugar cubes with thermometer and cuttlefishbone in a birdcage.



Woman Smoking a Cigarette; 1920

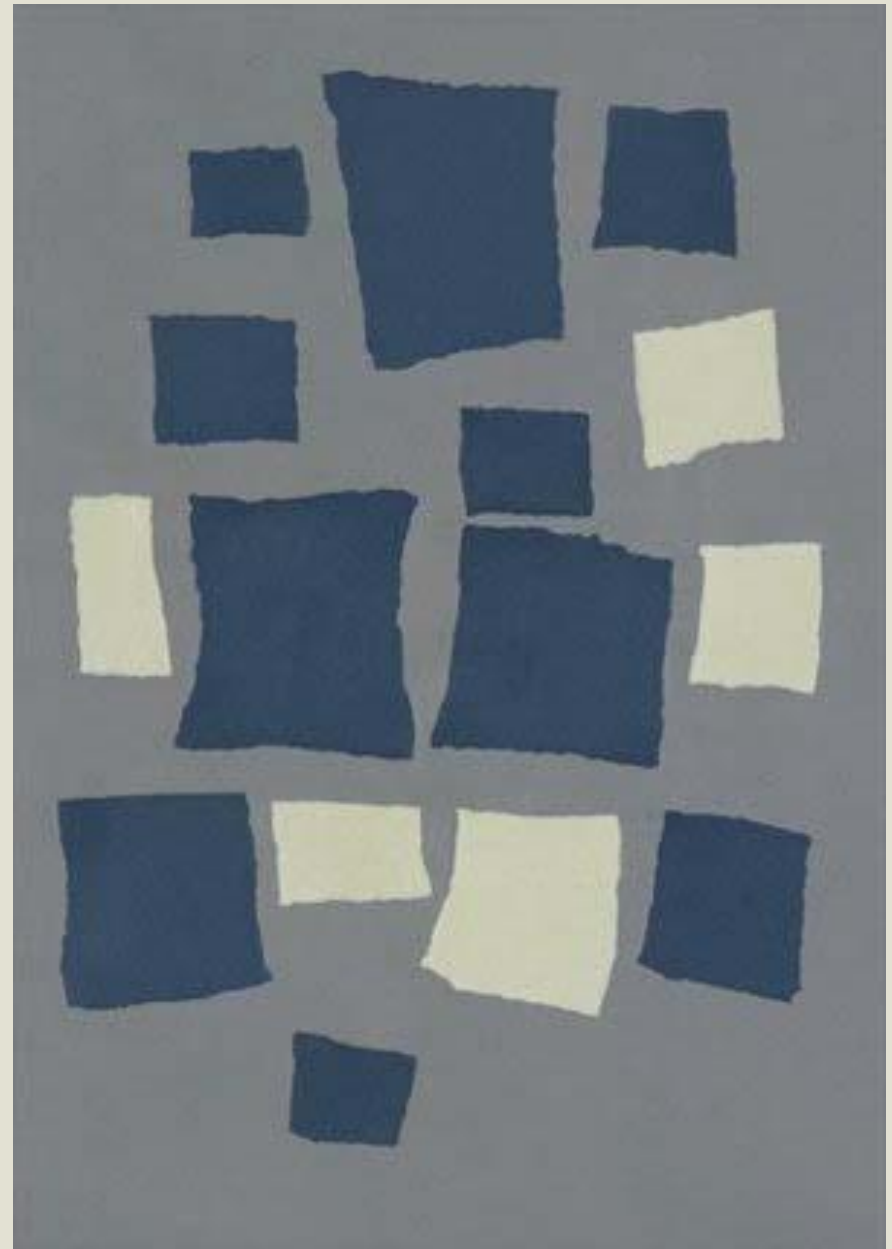
**Man Ray**



Joseph Stella and Marcel Duchamp; 1920

Hans Arp made a series of collages based on chance, where he would stand above a sheet of paper, dropping squares of contrasting colored paper on the larger sheet's surface, and then gluing the squares wherever they fell onto the page.

Arp's chance collages have come to represent Dada's aim to be "anti-art."



Jean Arp  
Collage Arranged According to the Laws of  
Chance  
1916-17  
torn and pasted paper  
19 1/8 x 13 5/8 in.



**Jean Arp** *Automatic Drawing*; 1918



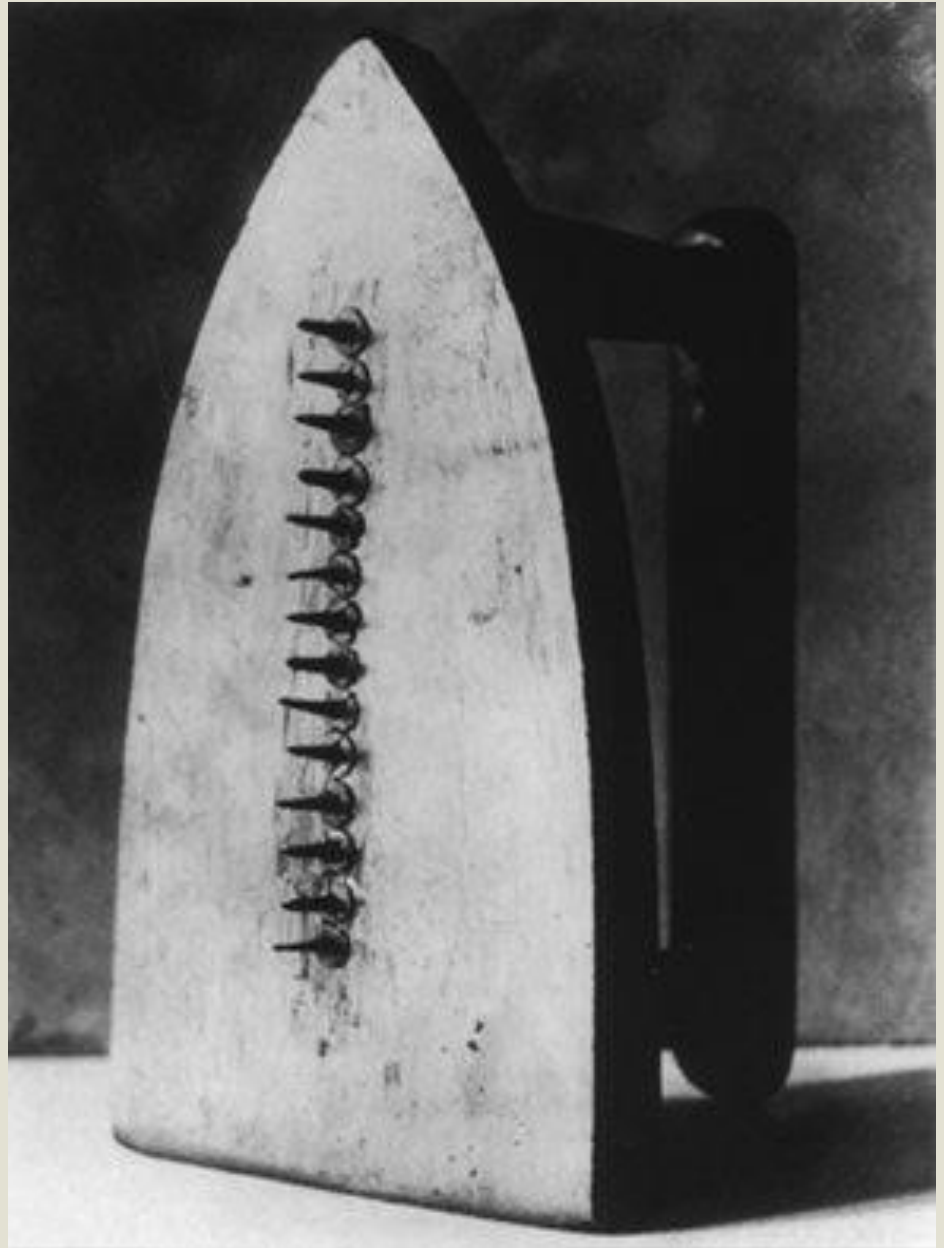
**Jean Arp** *Enak's Tears (Terrestrial Forms)*; 1917

Man Ray

*Gift*

1921

flatiron with nails  
6 1/2 in. high



Man Ray

*Rayograph*

1927

gelatin-silver print

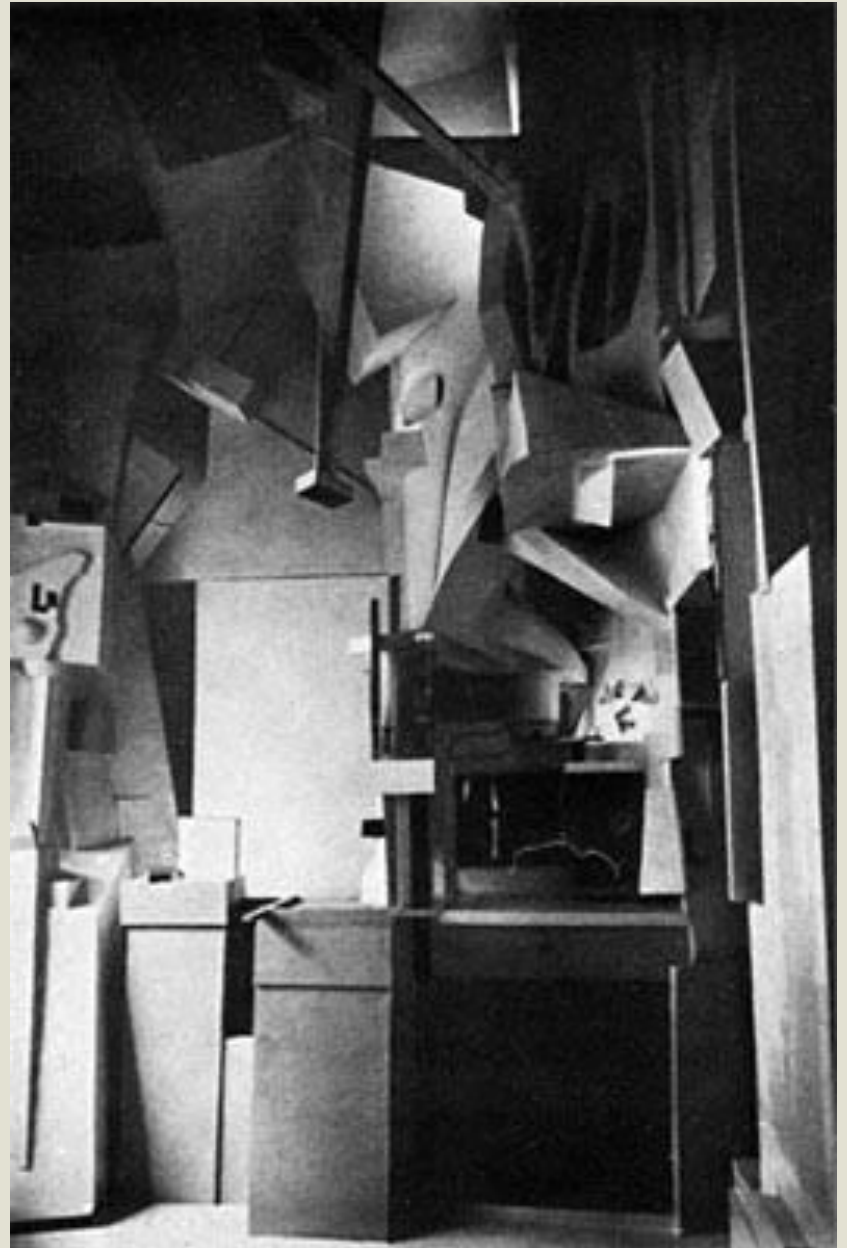


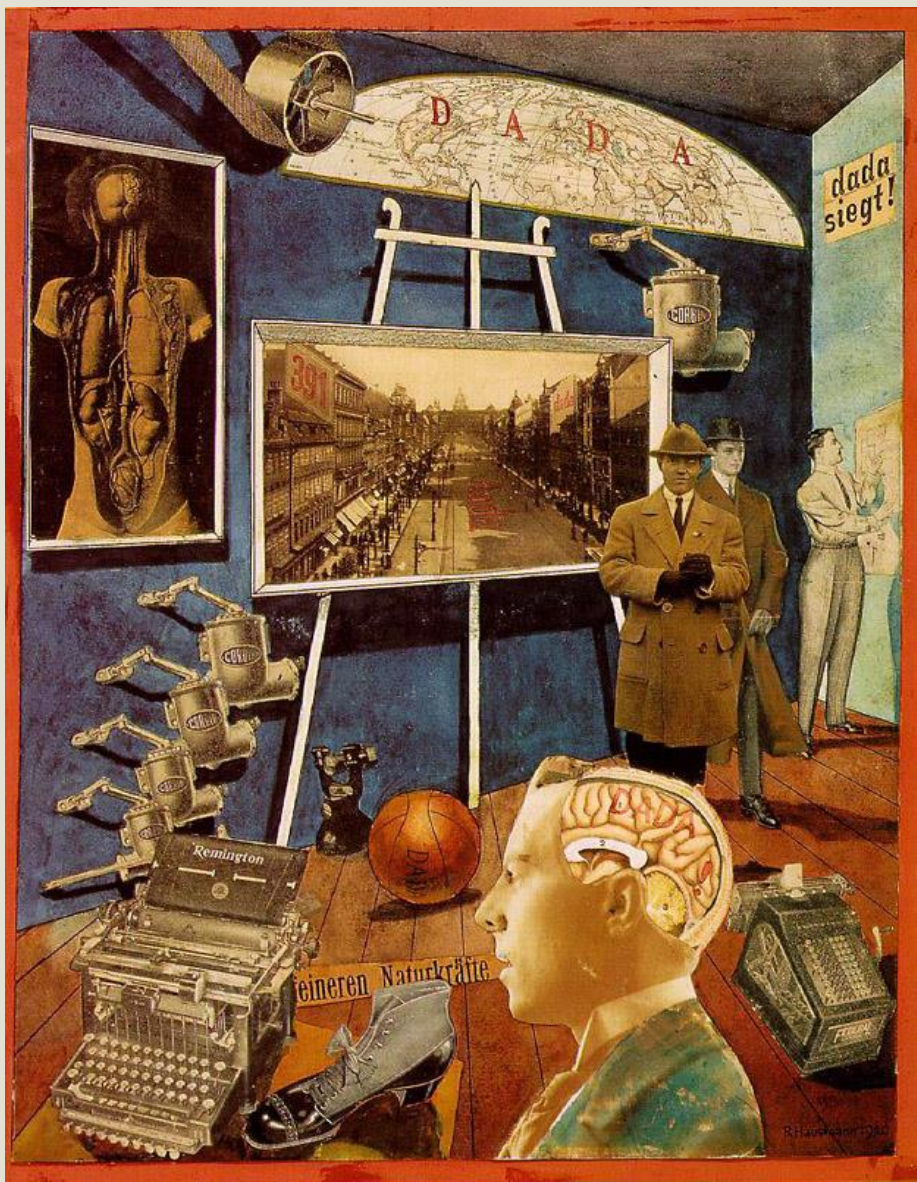


Kurt Schwitters

*Hanover Merzbau*

ca. 1931  
assemblage





Raoul Hausmann *Dada Siegt!*; 1920



Raoul Hausmann *Spirit of Our Time (Mechanical Head)*; 1919.



**John Heartfield** *Adolf the Superman – Swallows Gold and Spouts Junk*; 1932



**John Heartfield** *Die Arena*; 1927



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

