

■ **ARHS 520: After Dada**

Craig Eliason

Wednesdays, 5:30 – 8:30 p.m.

Dada was a cultural movement that garnered adherents and practitioners across Europe and beyond beginning in the 1910s. Exemplified by an upended urinal (Duchamp), a chaotic jumble of images appropriated from the mass media (Höch), a collage made by pasting paper bits where they happened to fall by chance (Arp), or nonsensical phonetic poetry delivered in a stiff cardboard costume (Ball), Dada was an iconoclastic artistic outburst that is seen by some as the very epitome of the historical avant-garde. Conventional histories hold that Dada burnt out or metamorphosed into Surrealism in the early twenties, but this typical genealogy does not tell the whole story. This seminar will investigate the multiple paths that artists took after their association with Dada, and consider how their later production extended, transformed, or renounced their Dada ideas. After an introductory examination of the origins and development of Dada in its various locations, we will first reconsider the relationship between Dada and Surrealism in and around Paris. Second, we will next investigate the connections between Dada and International Constructivism in Central Europe. Third, we will consider the emergence of the "New Objectivity" [Neue Sachlichkeit] trend in German culture. Following the artists' leads, we will be looking not only at painting and sculpture but also performances and events, prose and poetry, theory, and publications.

This course fulfills the Modern/American/Architecture core requirement.

Background Reading:

Matthew Gale, *Dada & Surrealism*, 1997.

John Willett, *Art & Politics in the Weimar Period*, 1980.