

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>

The Victorian Age

- 1916: Cabaret Voltaire in Zurich
 - International: German (Jean/Hans Arp, Hugo Ball, Max Ernst, John Heartfield, Hannah Hoch), Romanian (Tristan Tzara), French (Andre Breton, Marcel Duchamp, Francis Picabia), US (Man Ray/Emmanuel Radnitzky) but mostly expatriates
 - Nihilistic
 - Sardonic
 - Provocative
 - A reaction against expressionism
 - Also agitprop (Heartfield and Grosz): a reaction against apolitical cubism

The Victorian Age

- Dada
 - An attack on traditional forms of art
 - Transient and irrelevant objects
 - Enemy: the bourgeoisie
 - Dada negates everything, including itself
 - 1922: End of Dada (Andre Breton promotes it to an art movement and therefore kills it)

The Victorian Age

- Dadaism
 - Marcel Duchamp (1887, France)
 - The readymade: "In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn."
 - Proto-interactive and proto-kinetic art



The Victorian Age

- Dadaism
 - Marcel Duchamp (1887, France)
 - “Fountain” (1917)
 - “Tu m” (1918) with safety pins and nut and bolt
 - “LHOOQ” (1919) a readymade Mona Lisa with moustaches



The Victorian Age

- Dadaism
 - Marcel Duchamp (1887, France)
 - Man Ray's "Marcel Duchamp as Rose Sélavy" (1920)



The Victorian Age

- Dadaism
 - Marcel Duchamp: “The Bride Stripped Bare by Her Bachelors Even” (1923) - painting on clear glass
 - A “machine drawing”



The Victorian Age

- Dadaism
 - Frederick Kiesler & Marcel Duchamp
 - "Twin-Touch-Test" (1943), proto-conceptual art



Place your hands on top of either side of the wire screen: run both hands simultaneously gently down, fingers and palms remaining in close contact. Repeat and repeat until you can answer the following question: is it an unusual feeling of touch?

If so, can you write an analysis of your experience in no more than one- hundred words. Give also your explanation of the phenomenon.

Five Prizes will be given for the best solutions: each one a full year's subscription to VVV.

– if you don't have a large piece of chicken wire approximately two by two feet – you can use for the test the back of this copy.

– Put the magazine flat on the table, lift back cover into vertical position, join hands on both sides of the wire-screen. Fingertips touch each other and slide gently along screen towards you.

– Repeat experiment *ad libitum*.

This also applies to a team of two persons:

- a) put magazine flat on table
- b) lift back cover vertically
- c) both persons stand or sit next to each other
- d) the one at the left holds the bulk of the magazine lightly down on the table
- e) the person on the right grips the edge of the cover gently
- f) the two remaining hands now join across the wire screen, fingertips touching
- g) proceed as indicated above

The Victorian Age

- Dadaism
 - Marcel Duchamp



Playing chess with a naked woman, Pasadena (1963)

The Victorian Age

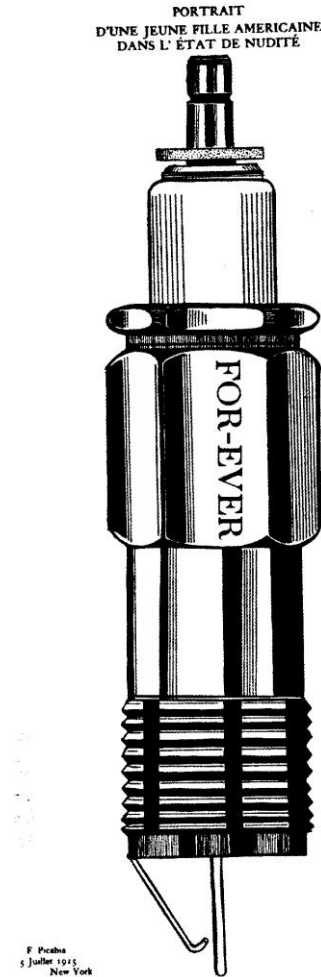
- Dadaism
 - Jean/Hans Arp (1887, Germany): collage



Collage with Squares Arranged according to the Laws of Chance (1917)₁₀

The Victorian Age

- Dadaism
 - Francis Picabia's mecanomorphs



“Young American Girl in a State of Nudity” (1915)

The Victorian Age

- Dadaism
 - Elsa von Freytag-Loringhoven (1874, Germany)
 - "She's not a futurist: she is the future" (Marcel Duchamp)
 - Nonsensical cabaret poetry (in Berlin)
 - Futuristic bohemian fashion (in New York)
 - Quasi-pornographic street theater (in New York)



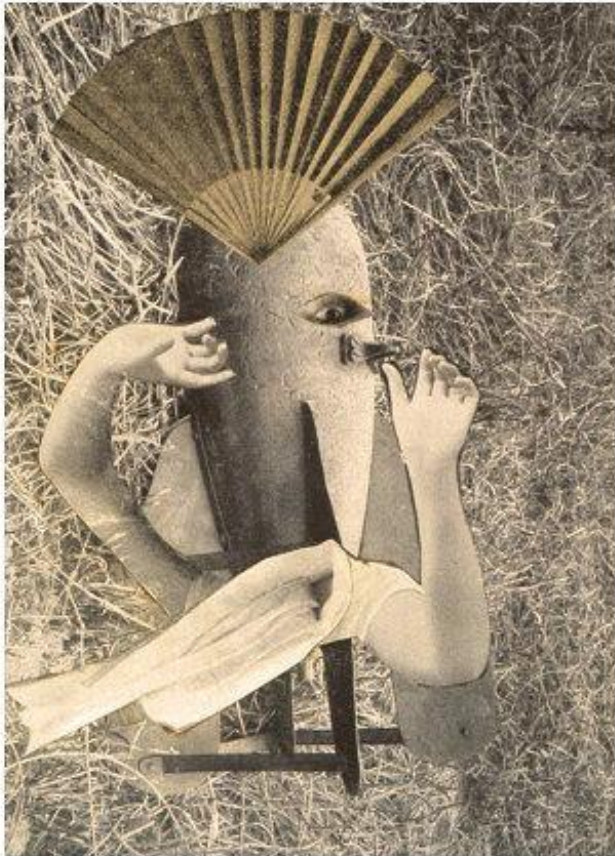
The Victorian Age

- Dadaism
 - Man Ray/ Emmanuel Radnitzky (1890, USA)
 - Readymade: “The Enigma of Isidore Ducasse” (1920), a sewing machine wrapped in an army blanket



The Victorian Age

- Dadaism
 - Photomontage (Berlin Dada)
 - Max Ernst (1891, Germany)
 - Kurt Schwitters (1887, Germany)



“The Chinese Nightingale”
(1920)

“Merz 94 Grunflec”
(1920)



The Victorian Age

- Photomontage
 - Hannah Höch (1889, Germany): Dada



“Beautiful Girl” (1920)



“Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic ” (1919)

The Victorian Age

- Dadaism
 - Photomontage (Berlin Dada)
 - Raoul Hausmann (1886, Austria)

“Dada Cino” (1920)

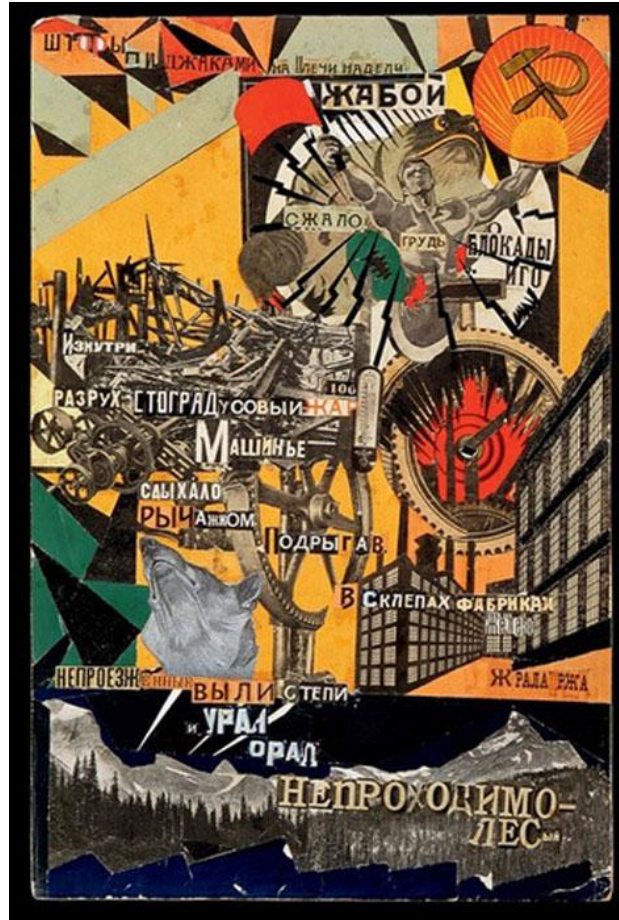
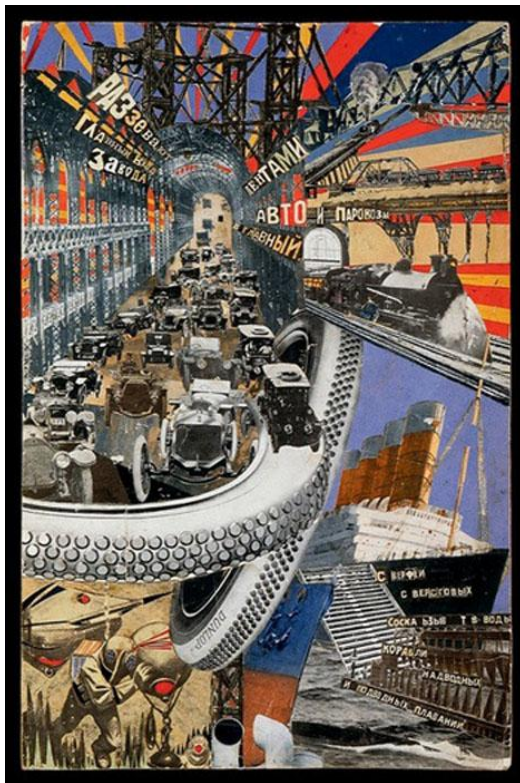


“Elasticum” (1920)



The Victorian Age

- Dadaism
 - Photomontage
 - Yuri Rozhkov (1898, Russia)



The Victorian Age

- The End of Representation
 - End of art as representation of physical reality
 - The mere elements of painting (dots, lines, squares, colors)
 - The physical object itself (ready-mades and collages, not paintings of objects, not photos of objects but the objects themselves)
 - And later: body art, performance art (not a representation of the body but the body itself)

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