

NEW SUBJECTS FOR MODERNITY:**Lecture 12: Futurism's and Dadaism's Popular Mechanics**

- I. Picasso's exorcism and its import for "peripheral" Europeans: the sign and/or the fetish

- II. Futurist Programs (*Avant-Garde in celebration of war and the state*)
 - A. Approaching the Great War: "...the world's only hygiene"
 - 1) the poet Marinetti in *le Figaro*, Paris, 20 February 1909
 - 2) the poet D'Annunzio's flights over Trieste (winter 1915-16), expanding to Vienna (1918-19) – propaganda as cultural war
 - 3) Italian *Irredentism*, "parole in Libertá," and fascist modernism
 - B. Speed, dynamism, and simultaneity
 - 1) The visual culture of technology's impact on the body
 - 2) The futurist fetish: the externally hardened and artificially stabilized body, enhanced by its "other"

- III. Dadas at large (*Avant-Garde in critique of war and the state*)
 - A. Cosmopolitan cities, the Avant-Garde in exile, and the anti-commodity fetish
 - 1) Zurich, Berlin, New York, Hannover, Barcelona...
 - 2) The dadaist fetish: prosthetics and eroticism, a destabilized body
 - B. Tactics – Performance, journalism, art objects, exhibition events, montage, politics
 - 1) Performance (1916-19, Ball, Tzara)
 - 2) From collage to *montage* (1919-40s, Hausmann, Hoch, Heartfield)
 - 3) "Dada Messe" (1920) – Int'l Dada Fair, a new kind of market?
 - 4) Dada environment in exile (1920s-40s, Schwitters' *Merzbau*)

Images (selected) for Lecture 14

unspecified medium=oil on canvas

FuturismCarlo Carrá, Absinthe Drinker, 1911Carra, Jolts of a Cab, 1911Carra, Interventionist Demonstration 1914 (collage)Filippo Tomasso Marinetti, "A Tumultuous Assembly," Les mots en liberté futuristes, 1919 (poem)Marinetti Parole in Libertá, 1932 (poem)Giacomo Balla, The Worker's Day, 1904/07Balla, The Street Light, 1909Balla, Dynamism of a Dog on a Leash, 1912Anton Bragaglia, Fotodynamic Portrait, 1911 (photograph)Bragaglia, Typist, 1911 ("Photodynamic" photograph)Umberto Boccioni, The Street Pavers 1911Boccioni, Riot, 1911Boccioni, Simultaneous Visions, 1911Boccioni, Unique Forms of Continuity in Space, 1913 (bronze)Gino Severini, Soldier in the Trench, 1915 (drawing)*For Dada images, see verso*

Images (Selected) for **Lecture 12**, cont.

Dadaism

Tristan Tzara, Cabaret Voltaire May 15, 1916 (program)

Francis Picabia, Fille née sans mère (daughter born without a mother) 1913-15 (drawing, lithograph)

Picabia, Jeune fille Americaine dans l'état de nudité (Young American girl in a state of nudity) 1915 (drawing/litho)

Raoul Hausmann, Phonetic Poem 1918 (poem/ typography)

"Hugo Ball in Cubist Costume, reciting "Caravan" at Cabaret Voltaire, 1916 (photograph of performance)

"Fancy Dresses on a poem by Hugo Ball," 1918 (photograph)

Hausmann, Synthetisches Cino der Malerei (Fabricated Cinema of Painting), 1918 (photomontage)

Hausmann, Dada-Kino 1920 (collage, photomontage)

Hausmann, Mechanical Head/ The Spirit of our Time, 1921 (assemblage sculpture)

Hannah Hoch, Man and Machine 1921 (watercolor)

Hoch, Cut with The Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch of Germany, 1919 (collage, photomontage)

Hoch, The Beautiful Girl, 1920

Johann Herzfeld/ John Heartfield, Heartfield and Police Commissioner Zörgiebel, 1929 (photomontage)

Heartfield, Keine Angst! Er ist Vegetarier (Don't Worry! He's Vegetarian) 1936, (printed photomontage in *Regard* magazine, Paris)

Heartfield, Adolf die Uebermensch: Schluck Geld und Redet Blech (Adolf the Superman: Swallows Gold and Spews Junk), 1932 (printed photomontage, published in *AIZ* magazine: *Illustrated Workers' Times*)

Schwitters, Merz Picture 9B – The Great "Ich" [I] Picture, 1919 (collage painting)

Schwitters, The "Worker" Picture, 1919 (collage, assemblage)

Schwitters, Merzbau, (Hannover version), 1923-1936 (altered architecture, destroyed)

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