

# Dada, Surrealism, Mexican Modernist and the Like-minded



March 29, 2016

# Dada 1916-1921

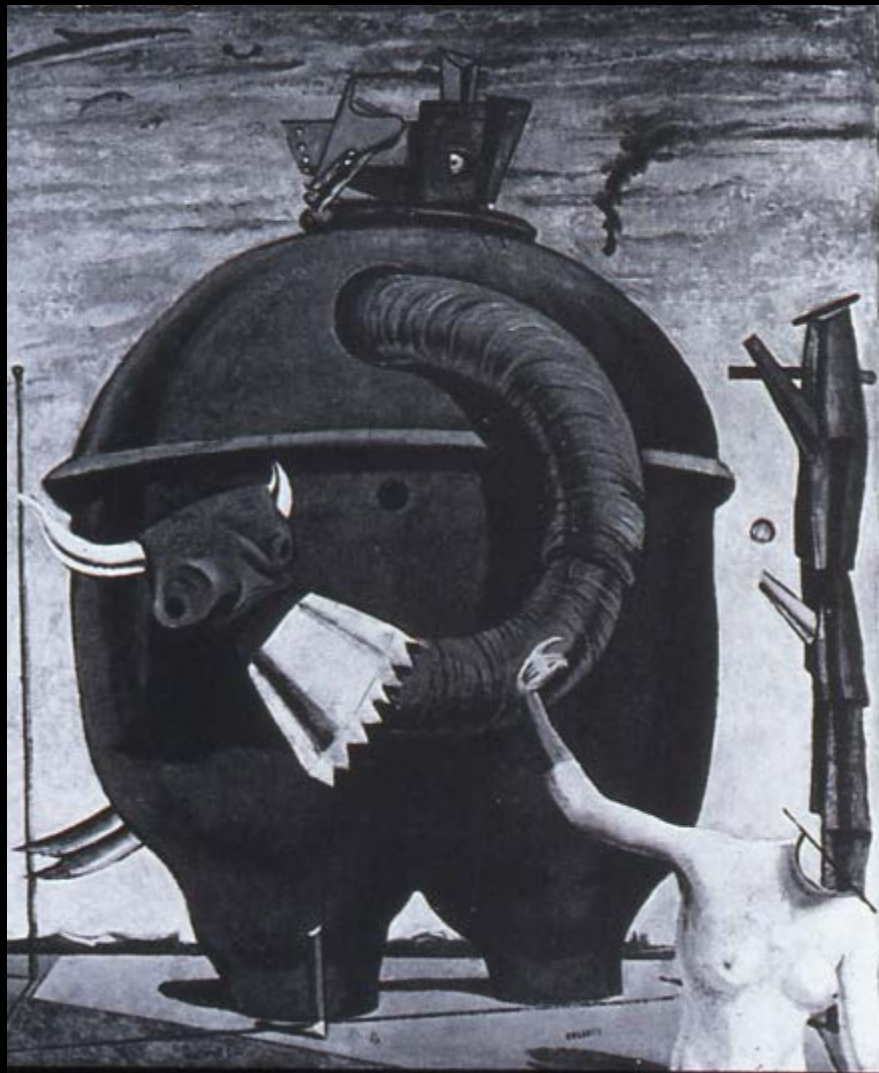
Dada was not a movement; rather it was an anti-movement that opposed the academy and the avant-garde alike. It was nonsensical, meant to be humorous and anti-establishment.



Cabaret Voltaire



Hugo Ball performing at Cabaret Voltaire



Max Ernst, Elephant of the Celebes, 1921



Corn Bin Konkombwa, Ghana or Togo



Dadaists were engendered by WWI and the bourgeois societies they felt were responsible for it. It was meant to serve as an allegory to the pandemonium of war.

Its purpose was "to remind the world that there are independent men, beyond war and nationalism, who live for other ideals."





Marcel Duchamp, Bicycle  
Wheel, 1913

Dada paralleled the psychoanalytic views of Sigmund Freud, Carl Jung and others. Images that arose out of the subconscious mind.

Art based on random, laws of chance, automatic drawings and photomontage, and readymades are newly developed artforms.



Arnold Newman, Marcel  
Duchamp 2003.143.8

Marcel Duchamp, Fountain,  
porcelain fixture and  
enamel paint, 1917

[Marcel Duchamp Talks with  
Martin Friedman about the  
Readymade](#)





Sherrie Levine, American, Fountain  
(after Marcel Duchamp: A.P.), 1991,  
bronze

Walker Art Center

Marcel Duchamp, L.H.O.O.Q., 1919

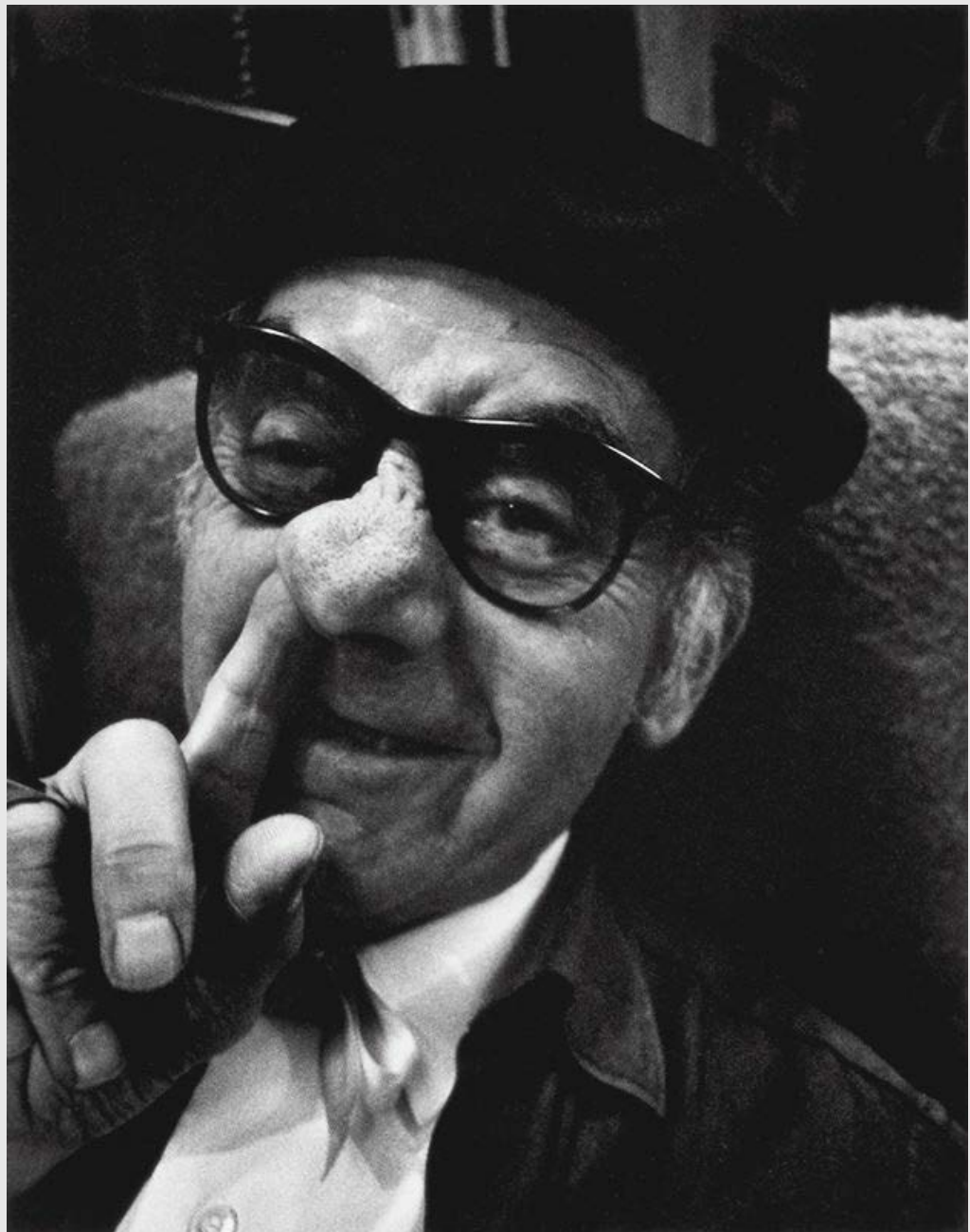




Marcel Duchamp, Box in a Suitcase (Boite-e-Valise), 1941/1961 cardboard, paper, linen, wood, and plexiglass 97.20.2



Arnold H. Crane, Man Ray,  
76.81.47



Man Ray, Return to Reason, 1921 96.21





Man Ray, Gift, 1921,  
replicated in 1970, cast  
iron, tacks 97.20.1

Examine the  
sculpture. What does  
it mean to you? What  
message does it  
convey?

Consider its title.  
Does the title  
impact or change  
the meaning?





Man Ray, *istan/islam*, 1924  
gelatin silver print (Rayograph)  
96.24





Lee Miller, Solarized Portrait  
1930, platinum print  
2006.86.4



John Heartfield, Adolph the Superman,  
Swallows Gold and Sprouts Tin, 1932,  
photomontage



Hannah Höch, Monument to Vanity,  
Germany, 1926







# Margerete Schutte-Lihotzky, Frankfurt Kithchen, 1926-1930

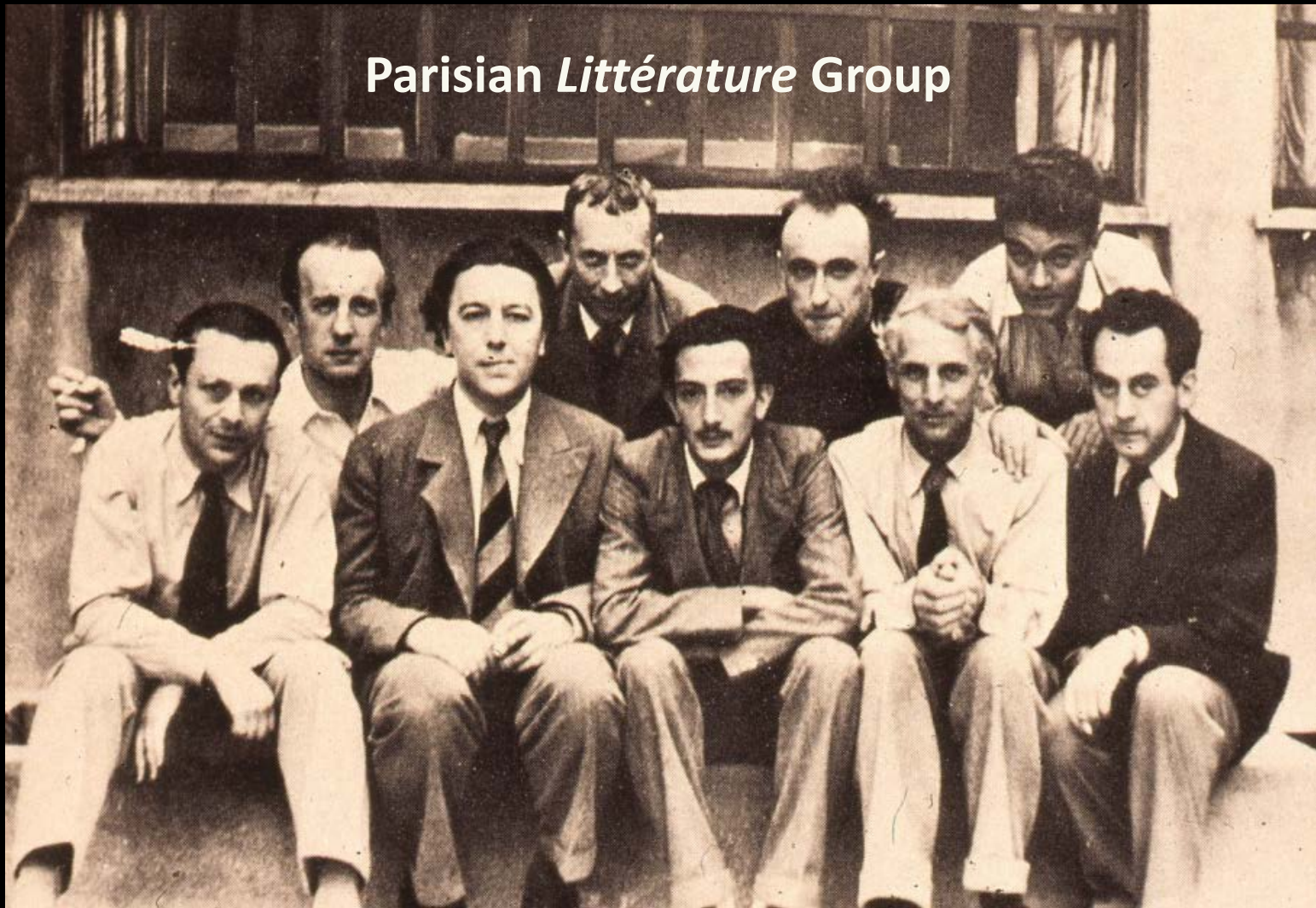




The Dada Wall in Room 3 of Degenerate Art Exhibition, Munich, 1937

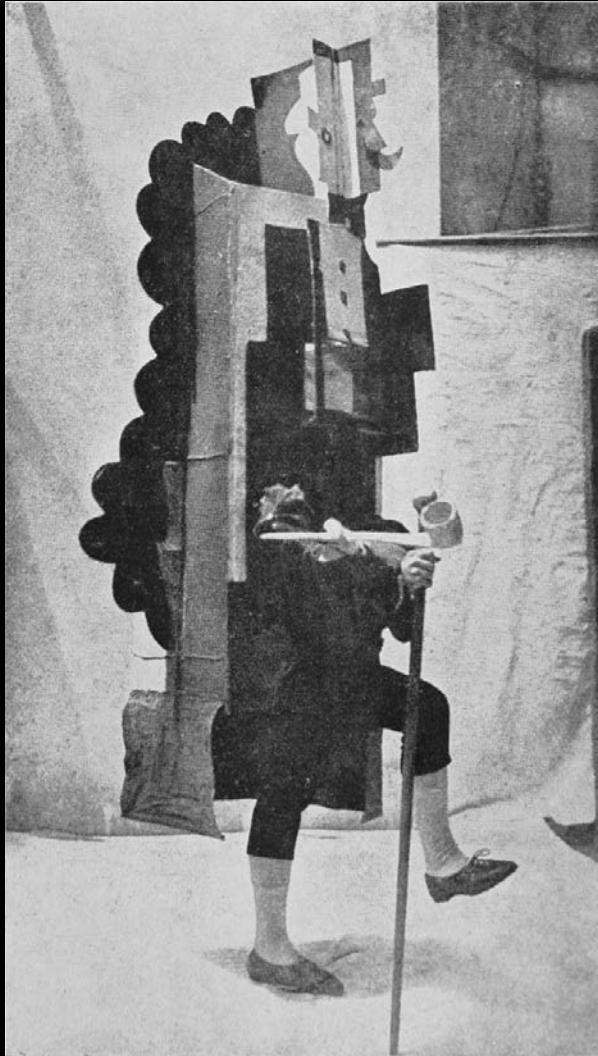


The surrealist group in Paris, circa 1930. From left to right: Tristan Tzara, Paul Éluard, Andre Breton, Hans Arp, Salvador Dali, Yves Tanguy, Max Ernst, Rene Crevel, Man Ray.



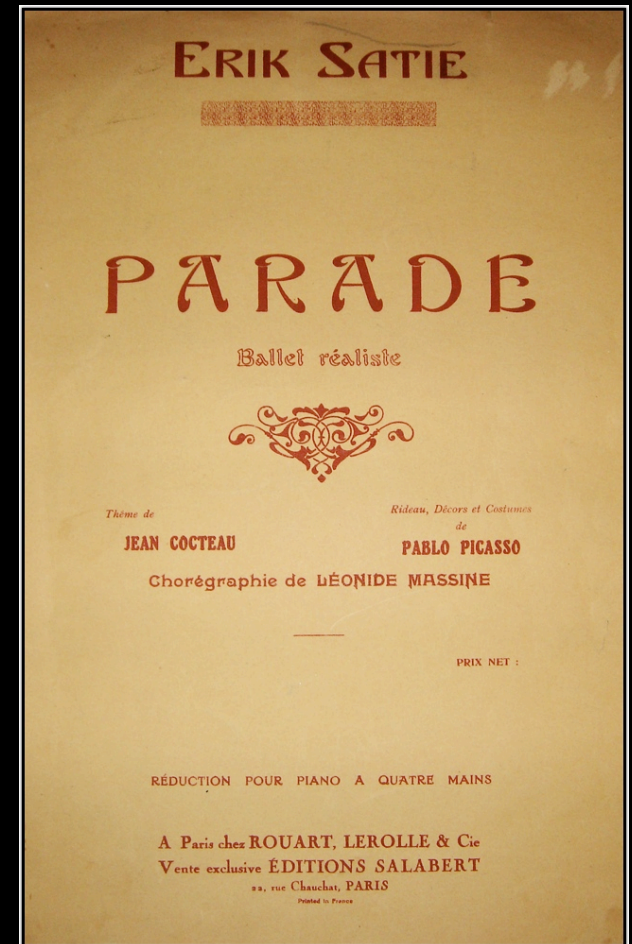


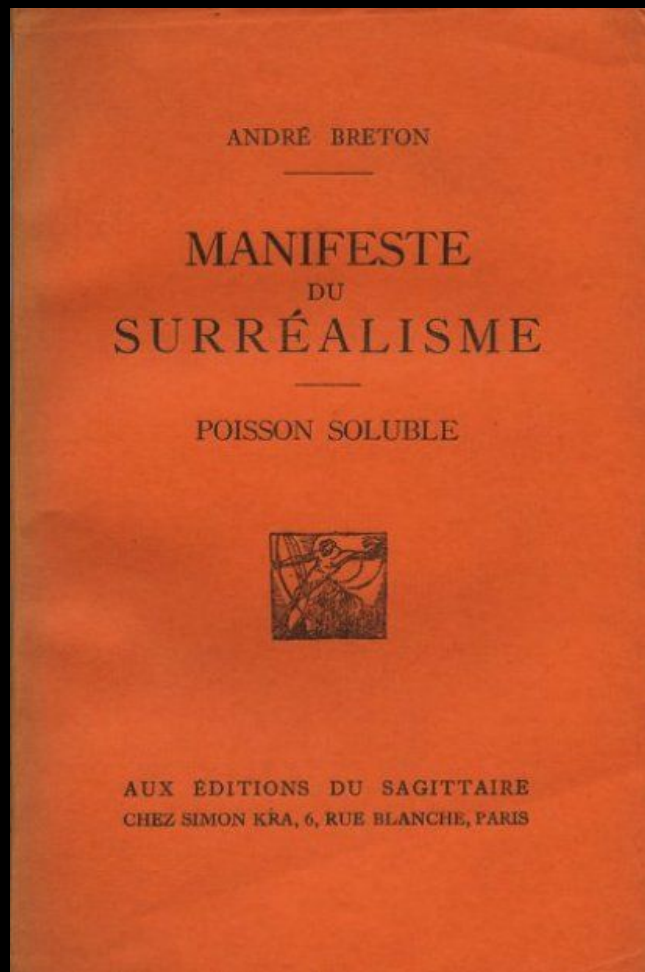
# "a kind of surrealism" - Guillaume Apollinaire



Costume designed by Pablo Picasso

Serge Diaghilev's  
Ballets Russes  
performance  
of *Parade* at Théâtre du  
Châtelet in Paris 18  
May 1917

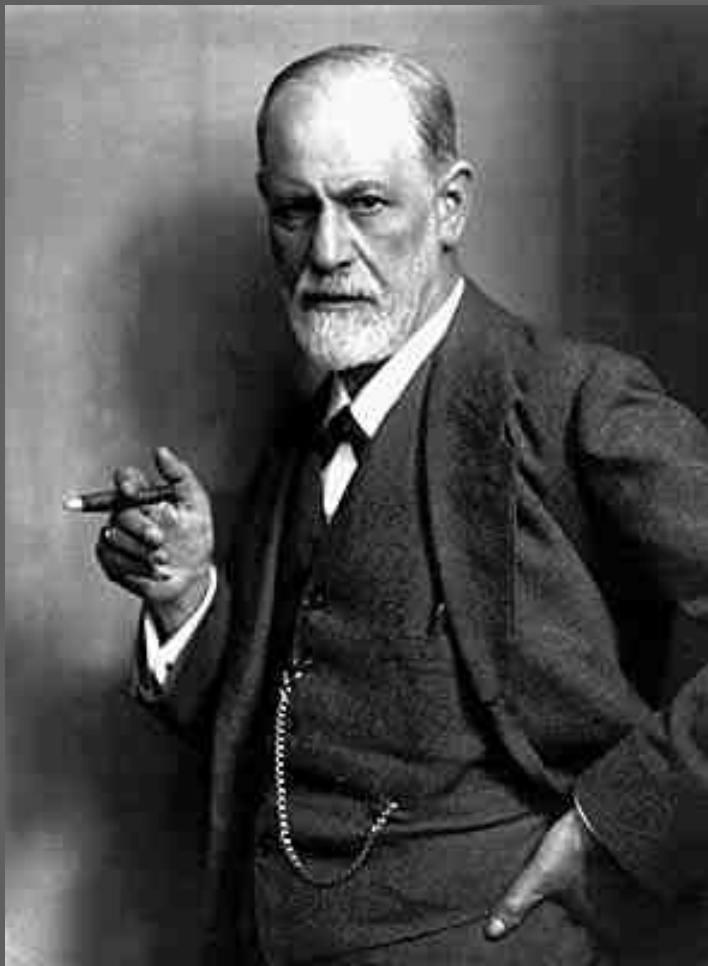




## Dada to Surrealism

- From a protest against the war to the realization of the profound change the war had brought about—communism, class struggle and world revolution
- Dada was more geared towards individualism; whereas Surrealism was a movement as a collective group, manifestos, publications were a group responsibility. Surrealism was a highly organized group under Breton.





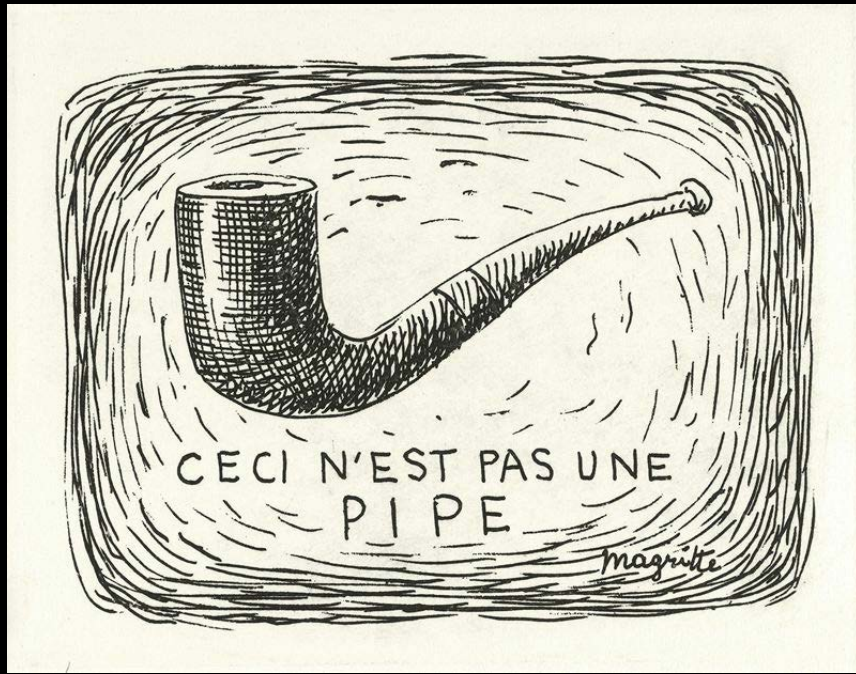
Sigmund Freud

## Surrealism Key Ideas:

Surrealism launched in Paris in 1924 by French poet André Breton, who formulated the philosophy in the Manifesto of Surrealism. It is described as pure automatism.

Surrealism was not an artistic movement, but a way of life, a constant revolt against the conformities of thought and an attempt to redefine the human mind and spirit.

The act of creation was a way to tap into the power of the unconscious mind, bringing with it the creation of a new mythology to join humanity together.

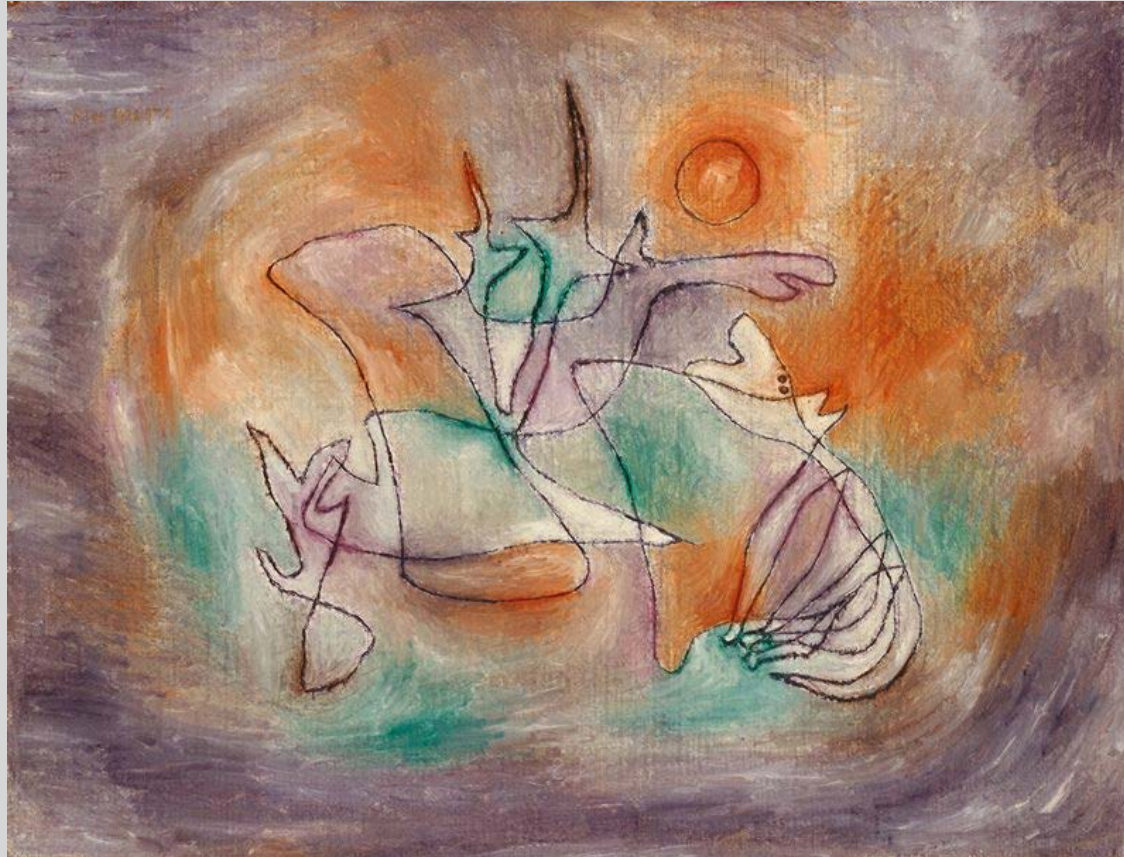


René Magritte, Ceci n'est pas une pipe  
(This is not a pipe), 1962, etching  
2004.228.16

The three most important elements of Surrealist philosophy are:

- 1.) a conviction that the dream is a valid and integral part of life experience,
- 2.) a belief in the creative power of the unconscious, and
- 3.) an acceptance of the universal need for myth, which arises from a common factor of human mentality and unites the people of all civilizations.

**Automatism:** spontaneous drawing/painting in the absence of all control exercised by reason, sought to release the unbridled imagination of the subconscious.



Paul Klee, Howling Dog, 1928 56.42



## Unusual juxtaposition of easily recognizable objects



Salvador Dalí, *Aphrodisiac Telephone*, 1938, plastic, bakelite and electrical hardware  
96.2

René Magritte, Promenades of Euclid,  
Belgian, 1955 68.3



René Magritte, Le 16 Septembre  
(Tree with Crescent Moon),  
about 1955, gouache, 80.78







Tanguy, Through Birds,  
through Fire, but Not  
through Glass, 75.72.2

"The painting develops before  
my eyes, unfolding it surprises  
as it progresses."

How might these two works each reflect the Surrealist philosophy that “the dream is a valid and integral part of life experience”?







Yves Tanguy, Reply to Red, 1943 63.14.2



Arshile Gorky, Composition, United States, 1936-39 63.14.1



Salvador Dali, Spanish, 1904-1989



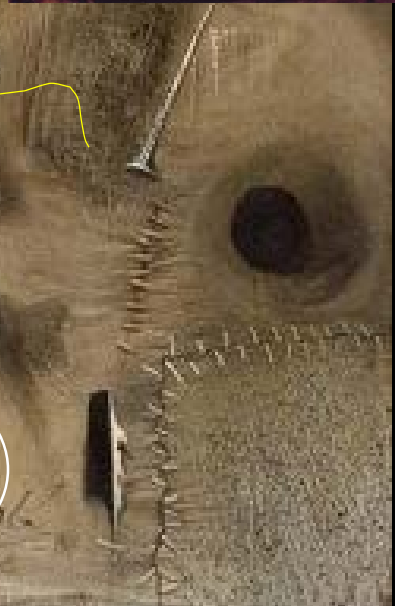
Philippe Halsman, Dali Atomicus 1948, gelatin silver print, 2007.35.110



Salvador Dali, Portrait of Juan de Pareja, the Assistant to Velasquez, 1960 84.5







Arnold Newman, Max Ernst,  
New York City, 1942  
2003.148.1



Max Ernst, Janus Bird, 1971, bronze 89.106







Yousuf Karsh, Joan Miro,  
1965 95.12.2



Joan Miró , Head of a Woman, Spanish, 1938 62.73.2





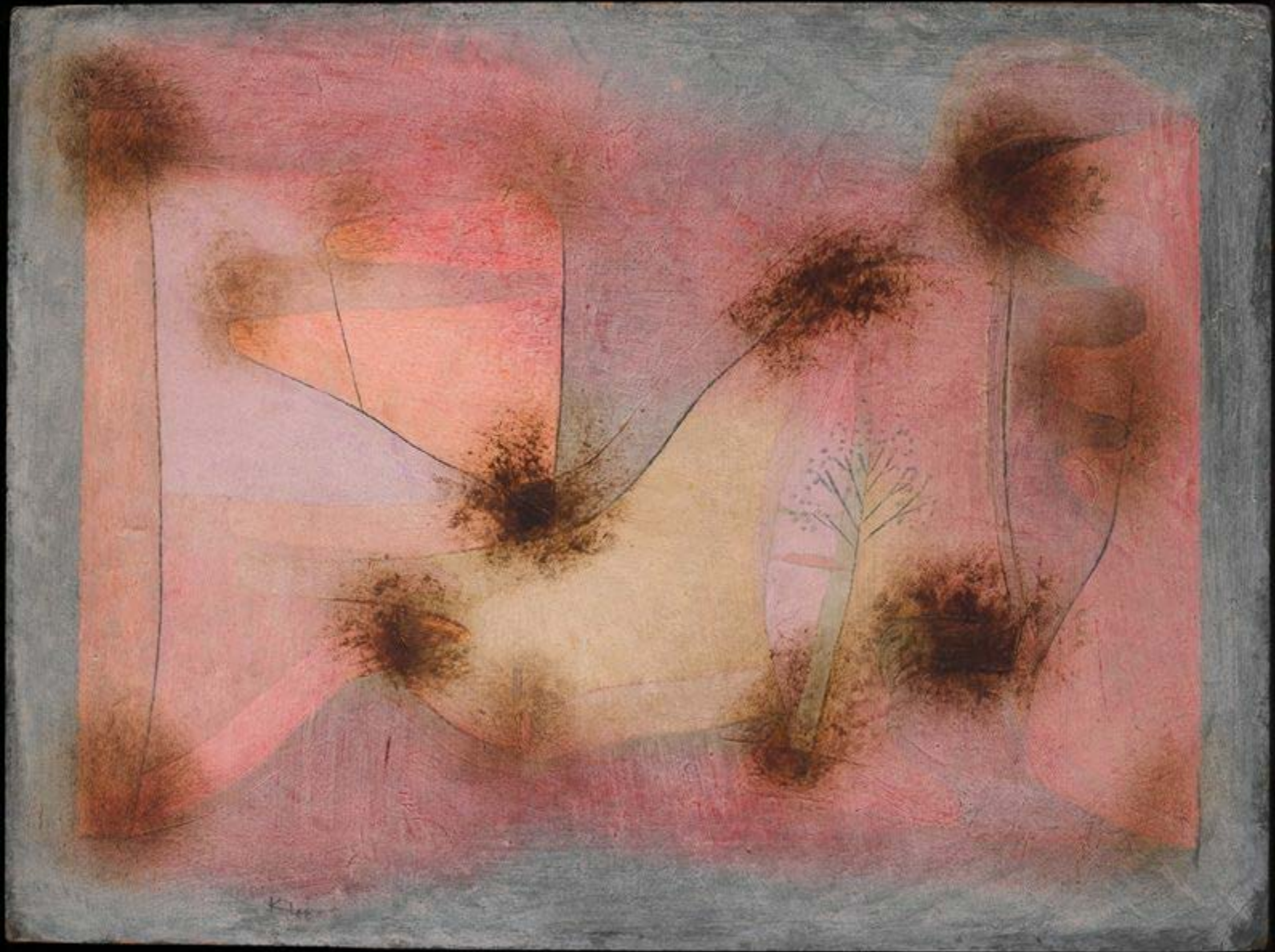


Ngavimeli, Dance Mask, Bird and Totem, Sepik River, 20<sup>th</sup> century, rattan, feathers 73.3





Paul Klee, Hardy Plants, 1934 64.44.2





Rudolf Belling, Portrait of  
Alfred Flechtheim 68.21



# Mexican Muralists: Art in Mexico between the Wars



David Alfaro Siqueiros "From the dictatorship of Porfirio Diaz to the revolution- the people in arms."



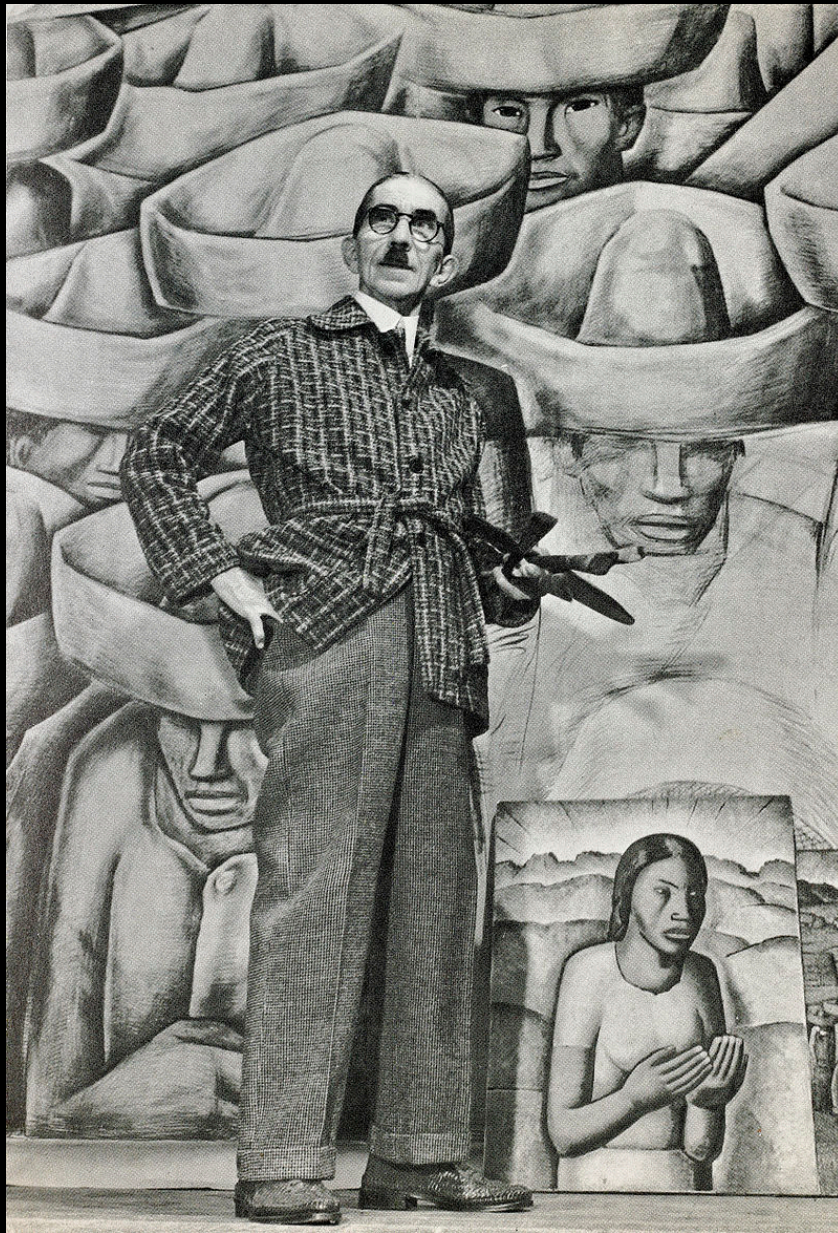
## Diego Rivera and Frida Kahlo



Diego Rivera, Portrait of the Knight Family, 1946 83.121







**Alfredo Ramos Martinez  
(Mexican 1871-1946)**



Alfredo Ramos Martinez, *The Flower Vendors (Las vendedoras de flores)*, c. 1935-1938, tempera and pastel on heavy cardboard 84.19





David Alfaro Siqueiros, Portrait of  
William Spratling, Taxco, 1931  
lithograph, P.12,846

José Clemente Orozco, *The Rear Guard*, 1929, lithograph P.11,649



J.C.O.  
1929, Clemente Orozco

(11649)





Manuel Alvarez Bravo, The Man  
from Papantla, 1934-35  
82.125.8



Manuel Alvarez Bravo,  
Two Pairs of Legs, 1928-  
1929, gelatin silver  
print 82.125.10



# Leonora Carrington, English, 1917-2011





Leonora Carrington, Dear Diary—Never Since We Left Prague, 1955 2005.127.2





Rufino Tamayo, Mexican,  
1899-1991



What is traditional about each work of art? What is modern about each work of art?





Ruffino Tamayo, Perro Aullando (Howling Dog), P12,853



Rufino Tamayo, *The Scoffer*, 1949, oil on canvas, 91.155





Ruffino Tamayo, The Family, 1936 60.4

