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 Liberta,” 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

Futurism
Carlo Carra, *Absinthe Drinker*, 1911
Carra, *Jolts of a Cab*, 1911
Carra, *Interventionist Demonstration* 1914 (collage)
Marinetti *Parole in Liberta*, 1932 (poem)
Giacomo Balla, *The Worker’s Day*, 1904/07
Balla, *The Street Light*, 1909
Balla, *Dynamism of a Dog on a Leash*, 1912
Anton Bragaglia, *Fotodynamic Portrait*, 1911 (photograph)
Bragaglia, *Typist*, 1911 (“Photodynamic” photograph)
Umberto Boccioni, *The Street Pavers* 1911
Boccioni, *Riot*, 1911
Boccioni, *Simultaneous Visions*, 1911
Boccioni, *Unique Forms of Continuity in Space*, 1913 (bronze)
Gino Severini, *Soldier in the Trench*, 1915 (drawing)

*For Dada images, see verso*
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 américaine 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 Zorgiebel, 1929 (photomontage)
Heartfield, Keine Angst! Er ist Vegetarier (Don’t Worry! He’s Vegetarian) 1936, (printed photomontage in Regard magazine, Paris)
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)