Week 5: “AB-EX” ABROAD, THE COLD WAR FIFTIES
Lecture 8, John Cage, Robert Rauschenberg, Jasper Johns...

“Neo-Dada”

thesis: Just as the original dada movement (1917-1920s) constituted one kind of response to war, “neo” dada could be seen as a very different response to a very different kind of war, a Cold war (1950-1958 or so)

Review: l’art brut, “Nouveaux Realistes,” d’affichistes, CoBrA

I. Briefly: Dada the first time around – 1915-1925 (roughly)
   A) Radical aesthetic experimentation (chance, montage, “sound poems,” etc.)
   B) Radical politics
   C) International (Zürich, New York, Berlin, Barcelona)

II. The presence of John Cage (U.S., 1912-1992)
   A) Chance
   B) Silence
   C) System

III. Robert Rauschenberg (US, 1925-2008) “I try to work in the gap between art and life”

IV. Jasper Johns (US, b. 1930) “...things the mind already knows”

V. Neo-Dada collaborators: Niki de Saint-Phalle (Fr-US, 1930 - 2002; invited by Restany to join “Nouveaux Realistes,” liaison between NY and European avant-gardes)

SELECTED IMAGES

numerous Dada artists, for background only (Hausmann, Schwitters, Heartfield, Hoch)
Cage and Rauschenberg, Automobile Tire Print, 1953
Rauschenberg Erased de Kooning 1953
Rauschenberg Bed 1955
Rauschenberg Untitled combine (Man w/White Shoes) 1955
Rauschenberg Factum I and II 1957
Rauschenberg Pelican 1963 (documentation of dance performance)
Johns Flag 1954
Johns Target with Plaster Casts 1955
Johns Numbers 1959
Johns Map 1961
Johns Watchman 1964
Niki de Saint-Phalle Tir (Shooting) painting 1961
Saint-Phalle, Nana or Hon-en-katedral, 1966
4.651 Art Since 1940
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