**ARTH 3055**

**Dada and Surrealism**

**4 credit hours/4 contact hours**

**Syllabus (Working Copy)**

**Topics**

A. Introduction:

 1. The socio-political context of the Great War

 2. The Founding of Dada: February 16, 1916, Café Voltaire, Zürich, Switzerland

 3. The Berlin Dada Fair, 1920

 4. Richard Huelsenbeck: Dada Almanac

 5. Dada Magazines/Publications; Dada and text

 6. Dada Performance Art

B. Dada in Germany:

 1. Berlin

 2. Hannover

 3. Special Interest:

 Fatagaga Dada: Max Ernst, Johannes Theodor Baargeld and Cologne Dada

 FOCUS: Kurt Schwitters

 FOCUS: Max Ernst

 FOCUS: Hannah Höch

 FOCUS: Hans Richter, Film and Photography

C. The Paris-New York Dada Connection:

 1. Marcel Duchamp

 2. Francis Picabia

 3. Man Ray

 FOCUS: Marcel Duchamp

D. Women in Dada: Readings on Sex, Gender and Identity

 1. The Mama of Dada: Beatrice Wood

 2. Baroness Elsa von Freytag-Loringhoven

 3. Florine Stettheimer

 4. And much more.

E. Transitioning: From Dada into Surrealism

 1. Giorgio de Chirico: Pittura Metafisica

 2. André Breton's Surrealist Manifestos: The First (1924) and The Second (1929)

 3. 'All of Surrealism' in one film: Un Chien Andalou (1929)

 4. La Révolution Surréaliste (publication); Surrealism and poetry

F. Global manifestations of Surrealism:

 1. in France

 2. in Belgium

 3. in Germany

 4. in Spain

 5. in South America

G. FOCUS on Women and the Surrealist Movement:

 1. Claude Cahun

 2. Dorothea Tanning

 3. Leonora Carrington, Remedios Varo and Kati Horna: Surreal Friends

 4. Léonor Fini

 5. Kay Sage and many others

 6. Readings on Sex, Gender and Identity from "Surrealism: Desire Unbound"

H. CASE STUDY: Frida Kahlo and André Breton

I. CASE STUDY: Max Ernst and Native American Art

J. CASE STUDY: Salvador Dali's Surrealist Pavilion "The Dream of Venus" at the 1939 World's Fair in New York

K. FOCUS: L'Amour Fou ~ Photography and Surrealism

L. The Legacy of Dada and Surrealism

**Course Goals**

This course is an in-depth study of Dada and Surrealism, the probably most significant movements within Modernism. We will analyze and reconstruct the place and function of Dada and Surrealism in the context of social, political and intellectual histories and in light of the broader cultural climate during the first half of the 20th century in both Europe and the Americas.

The goal of this course is to arrive at a thorough understanding of Dada and Surrealism, and their inestimable significance for the history of Modernism and into the present. This will be achieved through the examination of visual evidence supported by primary sources produced by the members of these movements (and their critics) as well as critical readings from the discourse on Dada and Surrealism.

**Learning Outcomes**

In keeping with the stated learning outcomes of the Department of Visual Arts, students at the end of this course will:

1. Possess skills in oral and written communication as they pertain to the visual arts.
2. Be able to effectively do research using contemporary and traditional methods.
3. Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

These outcomes will be assessed via rigorous course requirements as detailed below.

**Course Requirements**

1. One weekly (substantial ...) essay on class material covered that week. Must contain detailed factual data from both extensive class-notes and supplementary class material such as handouts, to support an evaluative, critical essay on one of several topics that will be provided.

2. One weekly assigned reading. Students must come with notes (will be collected by me), prepared to discuss the reading.

 70%

3. Research Paper, 6-8 pages. Details TBD. 30%

4. Mandatory Attendance Requirement:

Attendance will be taken at the beginning of class: Four unexcused/un-excusable absences: final grade will be lowered by 1/2 grade. Six unexcused/un-excusable absences: non-passing grade. Excusable absences must be cleared with me and when available/appropriate, should be accompanied by some form of documentation. Sorry, but absences due to vacation, cruises or extended work-training are unacceptable.

**Textbooks:** TBD