

**PRODUCTION AND (COMMODITY) FETISH:**  
Lecture 13: In and around Duchamp (New York Dada)

"Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object."

– Beatrice Wood (and M.D.), *The Blind Man* 1917

- I. European Dada and artistic agency under Fascism
  - A. Heartfield vs. Schwitters
  - B. Agitation through propaganda, or internal exile and the “safehouse” of art?
  
- II. New York New York (so nice they named it twice)
  - A. Metaphor for heedless modernity, crass materialism, vertiginous disorientation, new modes of performative subjectivity (gender-bending, mechanical, neurasthenic)
  - B. Untrammelled space for contests over modernism- a style (Picassoid Cubism; Futurism), or a conceptual attitude (Duchampian performance)?
  - C. Site for the **1913** Armory Show- its extraordinary impact on U.S. artists
  - D. Site for the “Independents” and their International Painting and Sculpture exhibition, **1917** -birth of the *Blind Man* and “Fountain”
  
- III. Dada in New York (an activity in NY before the naming in Zurich in **1916**)
  - A. Francis Picabia -1913 visit, 1915 visit (AWOL), 1917 visit, arrived in NY on the very day US entered the first World War
  - B. Marcel Duchamp - 1915 to New York, helps found “Société Anonyme” (a first, private, Museum of Modern Art) in 1920, back and forth between NY and Paris in the 20s, “stops making art” in 1930s (Surrealist exhibitions), moves permanently to US in 40s, lionized in 1960s as “Dada-daddy,” in 1980s as “father” of Postmodernism
  - C. Man Ray - American-born (as Emmanuel Radnitsky), meets Duchamp 1915, helps with “Soc. Anon.,” chooses “internal exile” from New Jersey, finally emigrates to Paris 1920s
  - D. Crucial “invisibles:” the Baroness Elsa von Freytag-Loringhoven, Katherine Sophie Dreier, Walter and Louise Arensberg, Beatrice Wood
  
- IV. Commodities, Fetishes, and Machines (Dada evolves towards Surrealism)

selected images on verso

## Images (selected) for **Lecture 13**

unless specified, works are oil on canvas

### **Review of European Dada:**

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

Hannah Hoch, The Beautiful Girl, 1920

Helmut 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)

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

Kurt Schwitters, Merzbau, (Hannover version), 1923-1936 (altered architecture, destroyed), recreated 2006

### **New York Dada edging toward Surrealism:**

Francis Picabia, City of New York Seen Across the Body, 1913 watercolor

Picabia, Fille née sans mère (girl born without a mother), 1913 or 1915 ink drawing, reproduced in new journal *291* as photolithograph

Picabia, I See Again in Memory my dear Udnie, 1914

Marcel Duchamp (ne Duchamp-Villon), Bride, 1912 [given to Picabia]

Picabia, Portrait of an American girl in a state of nudity, 1915, ink drawing, reproduced in *291* / photolithograph

Picabia, Here, this is Stieglitz: Faith and Love, 1915, ink drawing, reproduced in *291* / photolithograph

Picabia, Very Rare Picture on the Earth, 1915 painted assemblage on canvas

Morton Schamberg and Elsa von Freytag-Loringhoven, God, 1918 assemblage (plumbing and miter-box)

Duchamp (and Walter Arensberg), With Hidden Noise, 1916 assemblage (twine, metal plates, screws, hidden object)

Duchamp and Man Ray, Portrait of Rose Selavy, 1920-21 photographs

Duchamp, Nude Descending a Staircase, (No.2) 1912

Duchamp, The Bachelor Grinds his Chocolate Himself, 1913 ink drawing

Duchamp, The Bride Stripped Bare by her Bachelors, Even (The Large Glass), 1915-1923 mixed media (wire, oil, adhesive, dust, mounted on glass and framed in steel)

Man Ray (ne Emmanuel Radnitzky), Breeding Ground of Dust 1920 photograph

Ray, Ridgefield Gazook, 1915 photolithographic magazine

Ray, Admiration of the Orchestrelle, 1919, airbrushed oil on canvas

Ray, Cadeau (Gift), 1921 assemblage (iron, nails); reconstituted in 1954

Ray, Rayograph, 1923 negative-less photograph

Ray, The Enigma of Isidore Ducasse 1920 photograph; reconstituted ca. 1970

Duchamp, Bicycle Wheel, 1913 “assisted readymade” (stool, bicycle wheel); reconstituted ca. 1970

Duchamp, In Advance of the Broken Arm, 1915, 1945, 1965, and so on (readymade; shovel with inscription)

Duchamp, Fountain, 1917 “porcelain;” “assisted readymade” (enamel on iron, with signature)

Duchamp, Boite-en-valise (Box in a suitcase), 1936, mixed media construction

Ray, Black and White 1926, photograph

Ray, Le Violon d'Ingres 1924, photograph

Duchamp, Étant Donnés: 1° La chute c'eau 2° Le gaz d'éclairage (Given: 1. The Waterfall, 2. The Illuminating Gas), 1946-1966, mixed media construction: “consists of an old wooden door, bricks, velvet, twigs gathered by Duchamp on his walks in the park, leather stretched over a metal armature of a female form, glass, linoleum, an electric motor, etc.”

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