

Introducing Modern Western Art : Movements and Artists
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Lecture - 08
Futurism & Dada-ism

Welcome viewers to MOOCs online course on Introduction to Modern Western Art. Today's lecture will be on to very distinctive though short lived movements of early 20th century known as Futurism and Dada-ism though short lived.

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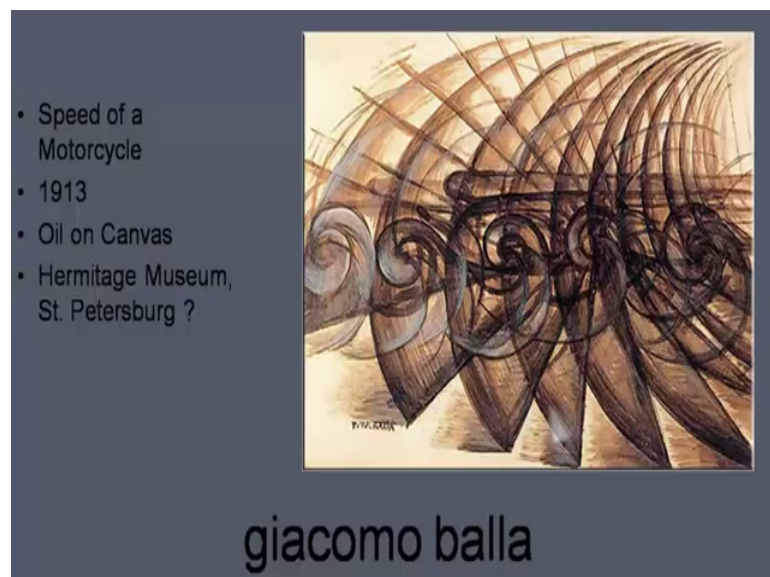
Both these movements left a great impact on the succeeding art movements and art history. And at the same time both this movement seem to be grateful to the immediately preceding innovations in art for example, Cubism. It is not entirely wrong to connect Futurism with it is immediate predecessor cubism because many of the futuristic expressions seem to be indebted to the ideas, innovations, and discoveries, that cubism initiated a very early part of 20th century.

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As you can see the time bracket it is clear that it was a short lived movement from 1909 to 1914 and if you look at some of the examples of futurist art works like this one by one of the proponents of futurism called Giacomo Balla. And you can see that if not cubism, but at least an idea of fragmentation, an idea of movement a pictorial idea that refuse to visualize and image from a single point perceptive.

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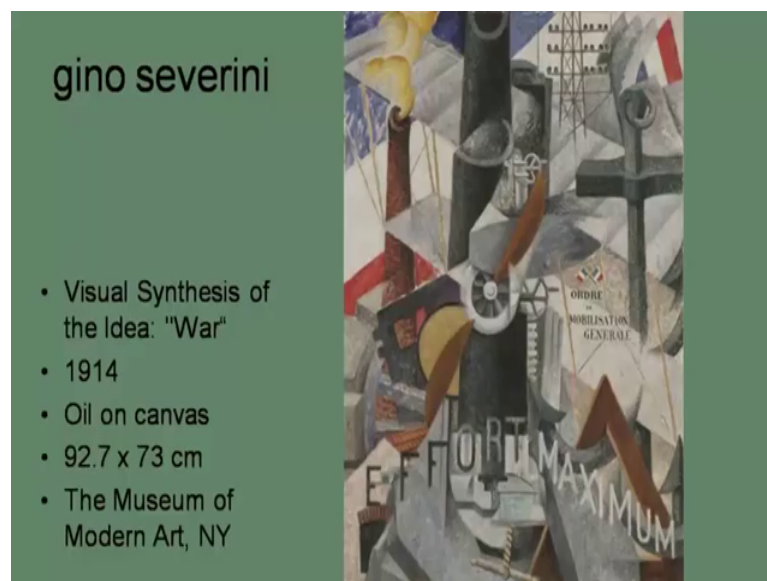
giacomo balla

These characteristic features are pretty evident in most of the futurist paintings and a sculpture as well, then again if you look at the titles of this work which says that this painting is about the speed of a motorcycle.

So, it is interesting to note that the title is not motorcycle right at the outset the painters makes it very clear that what is dealing with in this painting is not the object called motorcycle, but this speed of a motorcycle and speed as you all known is a visually intangible element speed is something that cannot be seen, but it can be felt.

Now, look at the painting in the painting to there is not a trace of motorcycle or road or any person riding the motorcycle, what you see is a whole range of carving lines and curvatures, linear curvatures, and almost like an echo of lines supposed to suggest the speed the movement and in this case speed and movement of a motorcycle.

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Nobody has done this before cubists have try to show an object or represent an object from various points of view simultaneously using fragmentation as a tone, but with the a presupposition that the object is static. And in many futurist paintings we see that painters or sculptors are trying to essentially capture the object in movement hence speed or movement is the cracks of the futurist art ideals because after all the futurist artists as they stated in the manifesto and yes by the way let me tell you this is one of those rear art movements which was so, organized that they published a manifesto.

Hence we have futurist manifesto, but we do not have a fauvist manifesto we do not have a fauvist manifesto because fauvism, cubism or for that matter in impressionism post impressionism there were not organized movements, there were art movements which happened or evolved over a time, but in case of futurism it was an organized art movement like Dada-ism later on something that we will be look at today itself and both futurism and Dada-ism had their manifestos where they clearly stated their ideas objectives and discuss their conceptual frame work.

So, in their manifesto futurists clearly and openly stated that they are in favor of the technological advances they are in favor of the new age character were speed movement wishes and including war have become the salient features and as a result.

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What you see in their paintings apart from movements of motorcycles or movements of birds later on we also see a painting which addresses the subject of armored train in action. Because they were so, much in love with action movement and speed that they did not have any hesitation to come in favor of war. They in fact supported war because war according to then was a result of this technological and advancement war entails speed action movement and hence it was justified.

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Futurism ... *A Glance*

- International Art Movement found in 1909 in Italy
- Unlike most of the other art movements, Futurism came out of the heart of Italy
- Futuristic Art bases itself on two main themes: The Machine and The Motion
- Very close to the world of advertising, like a business
- Futuristic paintings may look like a mix of a stroboscopic and high-speed photograph in one painting

So, at a glance if you look at the main characteristic features of futurism these are the points that he merged first International Art Movement. So, futurism was an international art movement though it was started in Italy in 1909, but soon it became an international art movement unlike most of the other art movements futurism came out of the heart of Italy, whereas Cubism was based in Paris France both impressionism and post impressionism movements were also based in France Paris realism as well even romanticism to some extent France into some extent England.

But futurism came out of the heart of Italy futuristic art basis it itself on 2 main themes the machine and the motion that is movement very close to the world of advertising almost like a base this because celebrated the idea of speed, movement, motion, machine and everything that intense this new technological and a social atmosphere.

Futuristic paintings may look like a mix of a stroboscopic and high-speed photograph in one painting.

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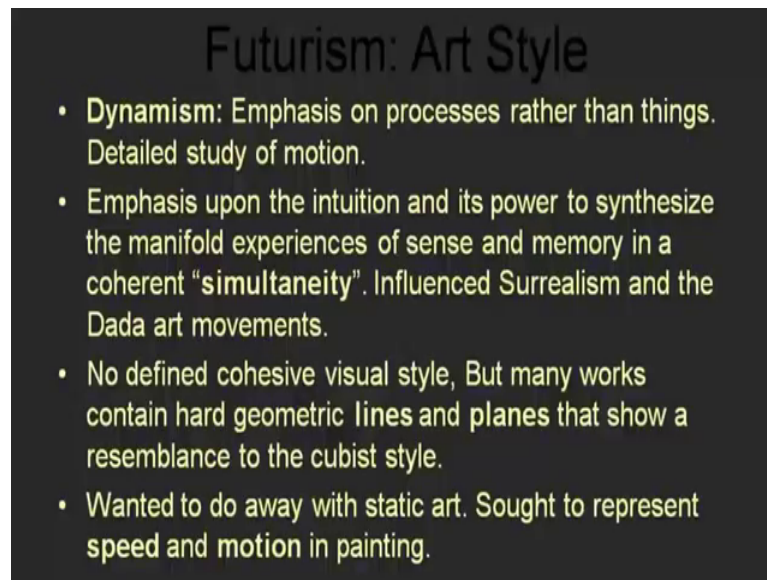
Futurism ... *A Glance*

- Refreshing contrast to weepy sentimentalism of Romanticism
- The movement was born out of the corrupt and confused Italian government
- For this reason, Futurism introduced the use of the manifesto, or declaration, as a public means to advertise its artistic philosophy, and also as a polemic weapon against the academic and conservative world.

Which is true because in photographs we have seen that this was being address to capture the speed with reputation of the same figure moved across the surface, it is almost similar method that the futurist painters will following in that paintings. And it is true that futurist paintings were Refreshing to many because it was a great contrast to sentimentalism over Romanticism.

The movement was born out of the corrupt and confused Italian government is there was a reaction, a political reaction, involved in futurism also. And for this reason, Futurism introduced the use of the manifesto, or declaration, as a public means to a advertise it is artistic philosophy, and also as a polemic weapon against the academic and conservative world. Because you see they had to fight not only through their art works, but they also had to fight through their ideology they had to they are compel to articulated their ideas in words and that is why the manifesto and that is why a polemic or debate was started.

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And as for as the futurism art style is concerned you can see the Dynamism; the dynamic quality happens to be one of the essential features of futurism hence they had to study in detail the notion of motion, which is again connected with the notion of progress.

There was a great Emphasis upon the intuition and it is power to synthesize the manifold experiences of sense and memory in a coherent "simultaneity" like cubist paintings here in futurist paintings also you can see simultaneous elements existing simultaneously from various viewpoints or many be from the same viewpoints you can almost trace a movement of an object or a figure across the path of the painted surface. So, simultaneity becomes imperative for most of the cubic futurist paintings.

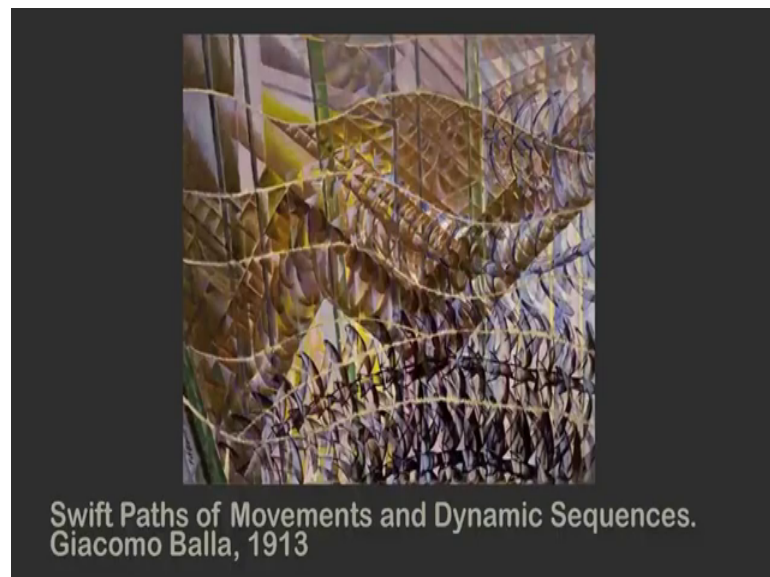
Now, futurism did not want to define any cohesive visual style, but many works in futurism contained in common hard geometric lines and planes that show a resemblance to the cubist style. Now they of course, wanted to do away with the static art there is hardly anything that is static in cubist painting or sculpture where as I mean futurist painting in sculpture sorry, whereas in cubist painting is sculpture usually the subject matter both this static and the cubist artists would play with the representations in contrast futurist artists would always address an object or a figure in motion, because this have to represent speed and motion in painting.

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I mean look at this image of the hand of a violinist and we all know how the hand of a violinist keeps moving all the time and Giacomo Balla is trying to capture that movement precisely and in order to capture he is applying certain methods of painting like repetition simultaneity even fragmentation as a part of his visual vocabulary.

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By the same artist Giacomo Balla Swift Paths of Movements and Dynamic Sequences, whose movements probably birds because when you look at the painting carefully you can see small little images of birds sweeping across the space. Even to ask the identity of

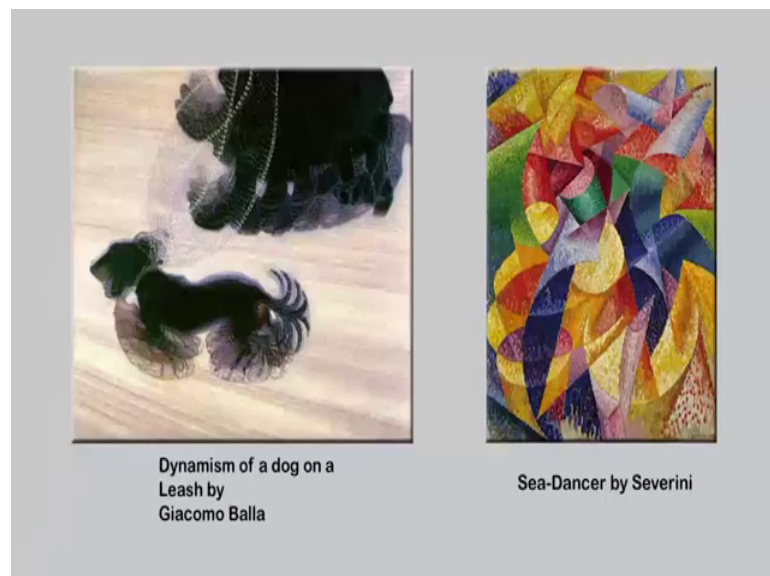
the bird depicted here will be a stupid thing to ask actually the intention of this painting has got nothing to do with depiction of bird a because the main concern is about the speed and movement of the bird.

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For example shape noise motorcyclist if these 3 issues are to be addressed in a painting how does one go about it now this is the result. This is how Giacomo Balla solved this problem of addressing shape noise and motorcyclist in a painting a painting that looks completely on recognizable or non representational and hence abstract.

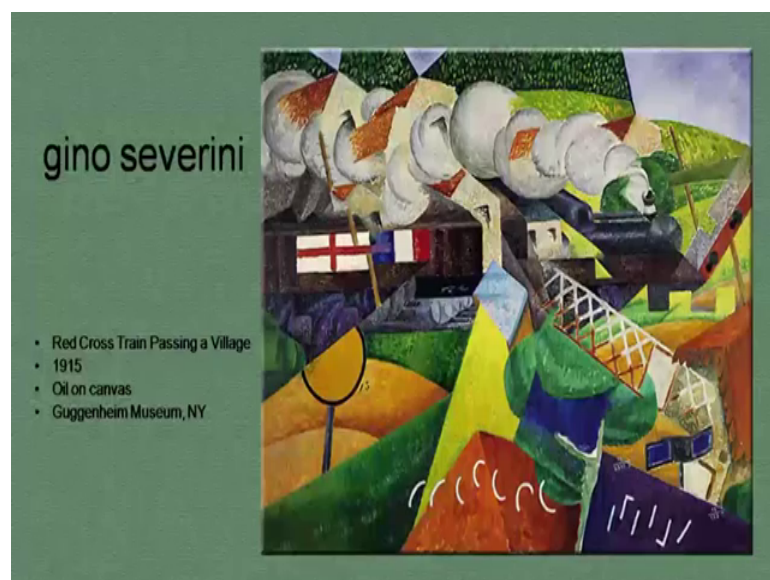
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So, like cubism a futurism to give birth to or generated the ideas of abstraction look at these 2 paintings by Giacomo Balla and Severini respectively. The one on the left by Giacomo Balla is still recognizable because you can see the dog and the movement on a leash though the dog might be having several legs and lames. So, it is the women, but we know that that will again be representational mistake from our point of view if we count the number of legs of the dog or the women we need not count that what we need to response to is how a certain movement and speed has been evoked by repeating the legs.

Similarly, if we try to identify the sea Dancer in this painting by Severini we will be completely confused and disappointed.

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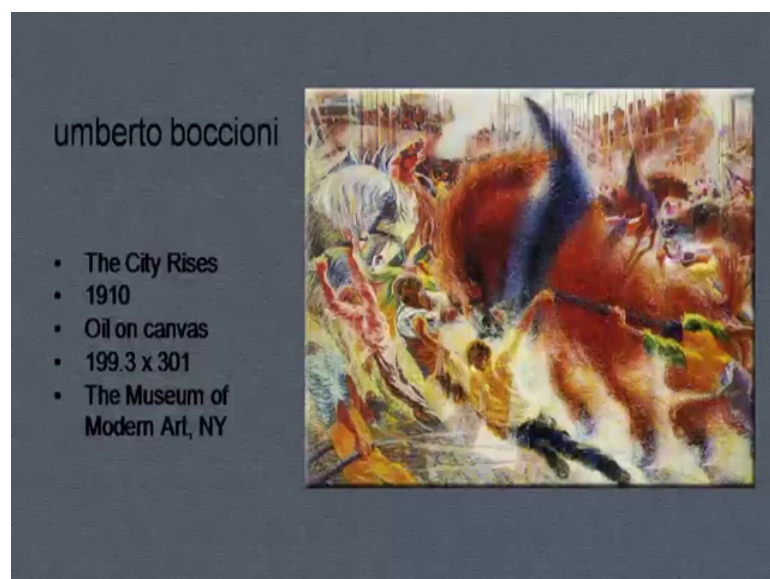
What we see here is neither the dancer nor the sea, but a visual effect of a certain kind of movement Gino Severini like Giacomo Balla was also trying to address various kinds of movements in his paintings like this one a Red Cross Train Passing a Village. As you can see there are certain elements of village and also smoke and the train, but the emphasis is; obviously, on the movement the motion of the train rather than anything else.

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Another important artist belonging to this movement was Umberto Boccioni for example, in order to capture the movements of the certain situation he paints this painting titled as riot in the galleria. So, there was a riot there was a movement a commotion certain kind of conflicts and violence you heartily find any details this paintings. In fact, that is not expected also we are not expected to look for the details what we are expected to feel and respond to is once again the movement.

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Umberto Boccioni one more painting called the city rises again it is all about motion, movement, speed, and the dynamic quality of the subject matter that these artists are trying to address and handled.

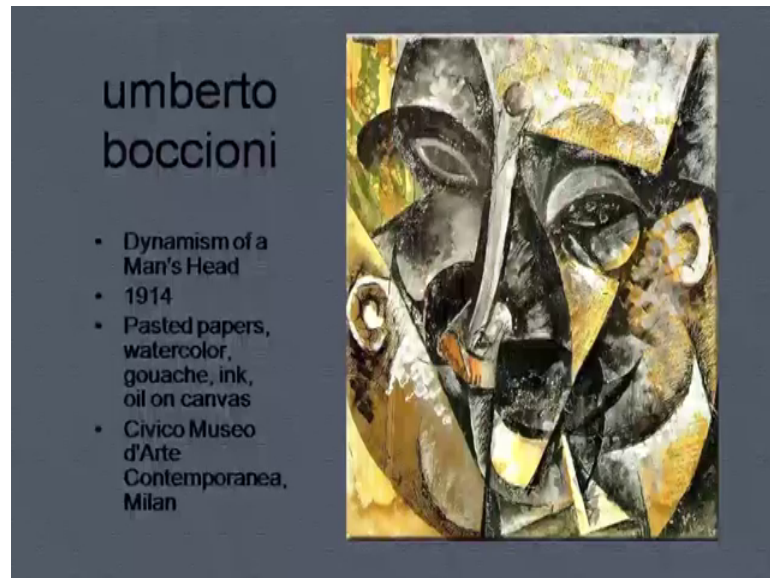
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When Umberto Boccioni does his sculpture like this called unique forms of continuity in space first of all look at the title; the title itself is very unconventional in the sense that when you look at this sculptures by Rota Humbi shall we studying on the third week you will see that in spite the fact that brothers sculptures are also philosophically driven, but at least he titles his sculptures with a specific subject using the name of the figure or the person or a mood or a condition, but what about this title; the title itself is pretty abstract because it says unique forms of continuity in space and what you see in the sculpture is of course, it looks like it fairly close I mean resembles a figure human figure.

But the resembles or the reference to a real human figures stops there then we are not supposed to look for any more realistic or representation elements of a human figure in this sculpture, what we are then supposed to do is to once again appreciate the way Boccioni as try to capture the a sense of motion and a movement in this sculpture by applying certain distraction of the figure, certain extension of the body parts, and also by making the anatomical elements or features of the body disappear completely to allow the effect of speed and motion take over the anatomy.

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Even in this painting where you can almost recognize the presence of a phase the subject is neither the man nor the phrase, but the dynamism of a man's head when that head is actually moving. So, he is not interested in the object, but he is interested to capture the movement of an object and this is what makes these paintings so different.

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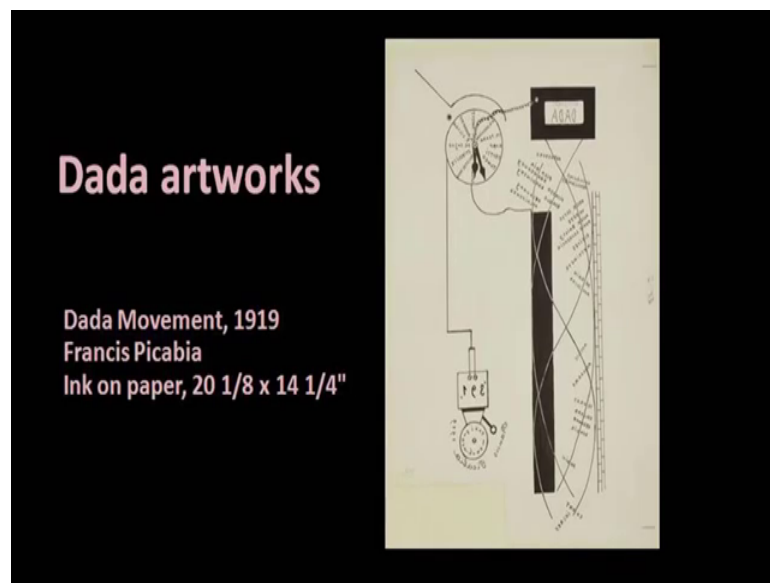


In February 1909, the poet and editor F.T. Marinetti announced the movement Futurism in a manifesto published in the Paris newspaper Le Figaro. Marinetti insisted that artists turn their backs on the past art and procedures, and focus on the present and the future,

the vital noisy life of the industrial city. So, the futurist artist were support to celebrate industrialization they are supposed to celebrate technology they supposed to celebrate speed motion movement machine and as I said even the war.

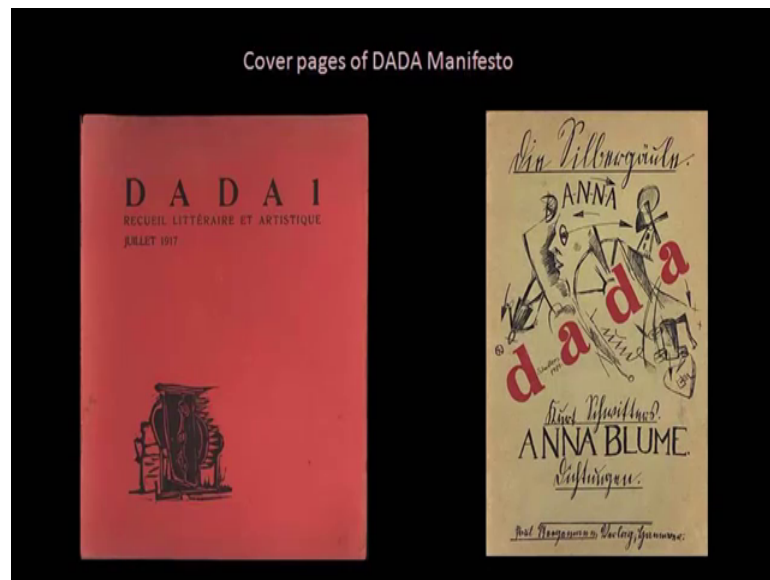
The group of Paintism poets gathered around Marinetti to work out the implications of futurism for the visual arts and the group published “Manifestos of Futurist Painters” in February 1910 and the more specific futurist painting technical manifesto in March 1910.

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Not exactly quiet similar in terms of the content, but similar in spirit was another movement that appeared around that time in Zurich is known as Dada; Dada Movement, around 1919 a little earlier 1916.

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With dada-ists or dada artists did not actually celebrate machine, on movement, or dynamism, or even war, but they were definitely celebrating an idea which would be powerful enough to oppose and challenge to anything that is classical, traditional, or normative in terms of its expectation and visual perception.

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Dada was an artistic and literary movement that began in 1916 in Zurich, Switzerland. It arose as a reaction to World War I, and the nationalism, and rationalism, which many thought had brought war about.

Influenced by ideas and innovations from several early avant-gardes - Cubism, Futurism, Constructivism, and Expressionism - its output was wildly diverse, ranging from performance art to poetry, photography, sculpture, painting and collage.

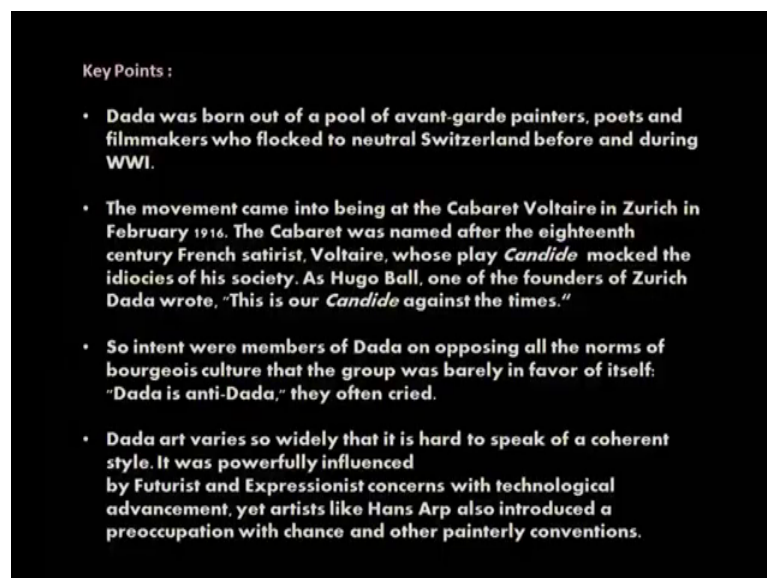
Dada's aesthetic, marked by its mockery of materialistic and nationalistic attitudes, proved a powerful influence on artists in many cities, including Berlin, Hanover, Paris, New York and Cologne, all of which generated their own groups. The movement is believed to have dissipated with the arrival of Surrealist in France around 1924.

So, dada was primarily an artistic and literary movement that began in 1916 in Zurich, Switzerland. It arose as a reaction to World War I, and the nationalism, and rationalism, which many thought had brought war about. Influenced by ideas and innovations from

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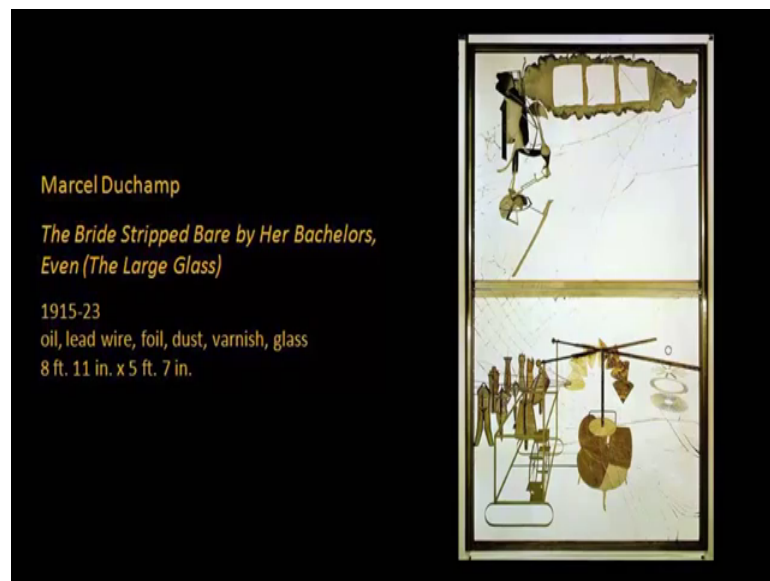
Yet as a movement and looking at the conceptual framework of dada's studio logic it was certainly not the same as that of surrealism, because dada was born out of a pool of Avant Garde painters and the movement came into being at the cabaret Voltaire in Zurich in February it was a very nihilistic kind of movement it went against anything. The whole idea of dada movement was to oppose all the norms of bourgeois culture that the group was barely in favor of itself. In fact, they often said dada is anti dada, dada is anti art, dada is anti life, dada is anti anything including anti dada.

Dada art varies so widely that it is hard to speak of a coherent style. So, dada movement never looked forward to creating coherent stylistic framework it was basically an Avant garde or a radical, idea based movement where the artists and poets worked and

produced art works and poems with different styles and of in with different subject matters.

But it was powerfully influenced by futurist and expressionist concerns with technological advancement yet artists like Hans Arp also introduced a preoccupation with chance and other painterly conventions.

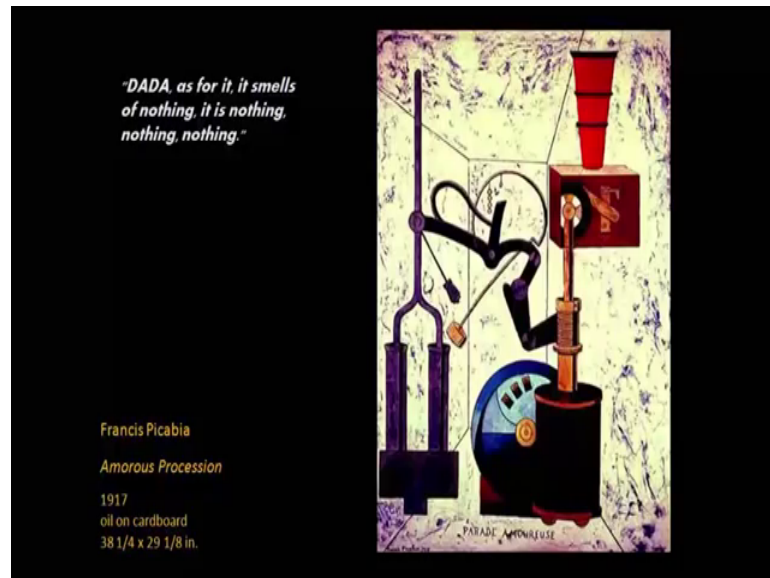
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Marcel Duchamp was a very important artist from this movement who makes some curious works and in order to explain this works one actually needs to look at his own explanations because sometimes the works are provocative and the whole intention was to provoke the viewers to desperately look for meaning, but it is quite possible that the works will allude any chance of many.

So, dadaist artist as often were playing with the notion of meaning and often teasing the viewers with the provoking them to look for meaning, but actually without having any meaning at all in their works of art as the dadaists themselves said dada as for it smells of nothing.

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It is nothing, nothing, nothing. There is an element of nihilism involved in dadaist art along with Dushan there was also Francis Picabia who also used machines as symbols of human relationship eroticism and sexuality.

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Marcel Duchamp also began to use found objects like this cycle wheel, which he placed on a kitchen tool and he also invited the viewers to touch the cycle wheel and rotate.

So, basically he was enjoying the contrast between a static tool and a moving cycle wheel.

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To challenge accepted notions of art, Duchamp selected mass-produced, often functional objects from everyday life for his artworks, which he called Readymades.

He did this to shift viewers' engagement with a work of art from what he called the "retinal" (there to please the eye) to the "intellectual" ("in the service of the mind.")

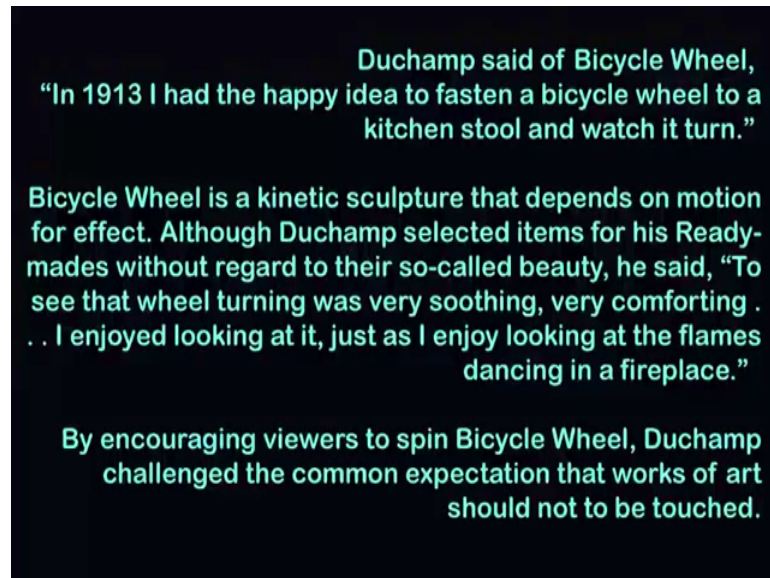
By doing so, Duchamp subverted the traditional notion that beauty is a defining characteristic of art.

The first, now lost, was made in 1913, almost forty years earlier. Because the materials Duchamp selected to be Readymades were mass-produced, he did not consider any Readymade to be "original."

The idea was to challenge the accepted notions of art, hence Duchamp selected the mass produced, often functional objects from everyday life for his artworks, which he called Readymades. He did this to shift viewers' engagement with a work of art from what he called the "retinal" that please the eye to the "intellectual" in the service of the mind and by doing so, Duchamp subverted the traditional notion of that beauty is a defining characteristic of art, and this as already being challenged by the cubist artists it has already being challenged by the futurist artist is being challenged again by the dadaist artists that beauty is no more a defining characteristic feature of art it is something else else may be something cerebral, something intellectual, something more conceptual, something that is more idea based rather than the visual beauty.

The first and now lost readymade object was made in 1913 in almost 40 years earlier. Because the materials Duchamp is selected to be readymade were mass produced and he did not consider any Readymade art to be "original". So, this is also interest in I do not thing, anybody before Duchamp could even in imagine more than 100 years from today that an art work could be replicated repeated again and again and the idea of original could be challenged because he was using readymade objects he did not passion it with his own hands.

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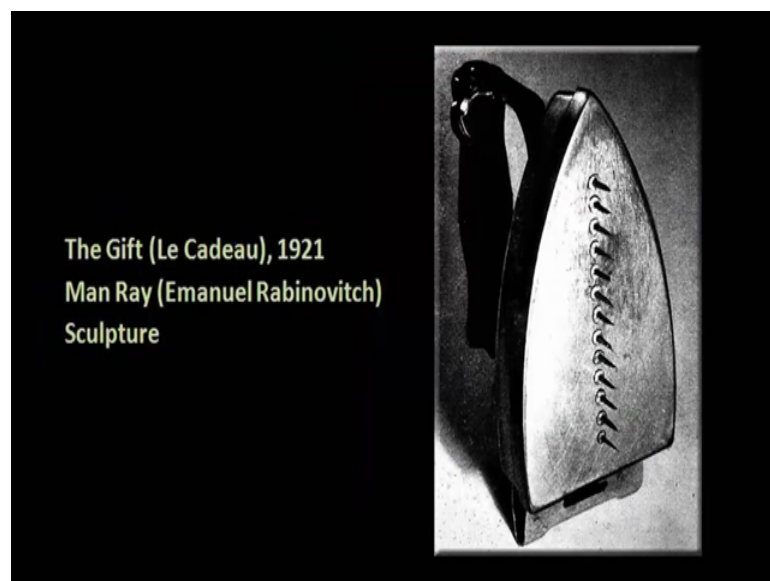
For example as for as the bicycle wheel was concerned Duchamp did say that “In 1913 I had the happy idea to pass in a bicycle wheel to a kitchen stool and watch it turn” “Bicycle wheel is a kinetic sculpture that depends on motion for effect although Duchamp selected items for his readymades without regard to their so-called beauty, he said “To see that wheel turning was very soothing, very comforting, I enjoyed looking at it, just as I enjoy looking at the flames dancing in the fireplace.” By encouraging viewers to spin the bicycle wheel, Duchamp challenged the common expectation that works of art should not be touched.

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So, from various points of views these dada is startists or futurist artists kept on challenging the idea of art, the idea of looking at art, the notion of what is art, and probably one of the most outrageous in challenging art work that was ever made and during that time of history was this work once again another readymade art work by Marcel Duchamp which is nothing, but a portion urinal which he kept up side turn and he also signed on the rim of the urinal and he kept it and displayed it in an exhibition giving it a title called fountain in 1917 this was made and; obviously, the entire arts (Refer Time: 28:44) arts society called outraged it was outrageous that how could you do that.

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Now; obviously, Duchamp did not want people to look at that work as an art, but what he really wanted to do us to provoke the viewers and instigate the habit of questioning the challenging. And another work by another different artist called man ray also plays with the readymades like an iron and nails attached on the surface of the iron thus making or bringing the functionality of the objecting question and also creating some kind of scary feeling as well.

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Dadaism-its influences on poetry

- Dada has influences on poetry especially the sound poems.
- Most important poet of that time are:
 1. Tristan Tzara
 2. Hugo Ball
 3. Kurt Schwitter

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Who still considers himself very likeable

Now, Dadaism because it was also the movement also had poets along with painters. So, dadaists created some strange and some most ridiculous and funny ways of writing a poetry they created poetry without changing the words like howl.

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Marcel Duchamp
L.H.O.O.Q.
1919
drawing on photographic reproduction
7 3/4 in. x 4 1/8 in.



So, with all kind of outrageous things including this retake on Monalisa by Marcel Duchamp where he puts a mush cash on the face of Monalisa and or on the postcard image of Monalisa and thereby challenging, the classical art and also ridiculing the classical art and introducing an element of irreverence and element of Mocury.

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And that is how they also use to exhibit their works of art and this is a photograph from the first international dada art where that happened in Berlin in 1920 you can see that how crazy the exhibition might have looked, how crazy the exhibits might have looked, and what kind of outrage this movements must have produce at that point of time.

Thank you.