

Dadaism and surrealism

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Introduction: The 19th. Century was an era of invention and discovery. The horrors of the First World War led to widespread social trauma. People found consolation in art and literature, and used it as a way to express their outrage caused by the war. People demanded a form of expression that was honest, realistic, and critical of political and social behaviors. This disillusionment following the war manifested itself in a number of ways, sparking artistic, literary, philosophical, musical, and cultural movements. In contrast to pre-war artistic movements, such as Impressionism, post-war art became bleak and cynical, changing the rules, abandoning tradition. Literature mirrored the artistic movements in exposing the atrocities committed during the world war. Some people were revolted by nationalism and what it had caused; so, they began to work towards a more internationalist world through organizations such as the League of Nations. Pacifism became increasingly popular. Others had the opposite reaction, feeling that only military strength could be relied on.

Dadaism Dada or Dadaism was a post-World War I cultural movement in visual art as well as literature (mainly poetry), theatre and graphic design. The movement was originated in Zurich and France in 1916. This movement was a protest against the barbarism of the War. Its works were characterized by a deliberate irrationality and the rejection of the prevailing standards of art. There was also a rejection of war politics and social organization. Characteristics: Dada artworks allow the viewer to interpret artworks in a variety of ways.

It was an artistic revolt and protest against traditional beliefs of a pro-war society, and also fought against sexism/racism to a lesser degree. It was an anti-war movement created by artists around Europe as a way to express their troubles and traumas within societies affected by the war itself. Influenced by Futurism, Cubism and Expressionism, the Collage Technique of cutting pieces of paper items and including items such as transportation tickets, maps, plastic wrappers, etc. To portray aspects of everyday life.

Photomontage Dadaists used scissors and glue rather than paintbrushes and paints to express their views of modern life through images presented by the media. Photomontage utilized actual or reproductions of real photographs printed in the press. Key figures: Tristan Tzara (1896 - 1963) was a Romanian avian-garden poet, essayist and reference artist. Also active as a Journalist, playwright, literary and art critic, composer and film director, he was known best for being one of the founders and central figures of the anti-establishment Dada movement. Hannah Höch (1889 - 1978) was a German Dada artist.

She was one of the originators of photomontage. Francis Picabia (1879 - 1953) was a French painter, poet, and typographer, associated with Cubism, Abstract art, Dada and Surrealism. Surrealism is a cultural and artistic movement that began in the 1920s in Paris. It is best known for its visual artworks and writings. The movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory. The aim was to "resolve the previously contradictory conditions of

dream and reality. Artists developed painting techniques that allowed the unconscious to express itself. The goal of Surrealist artists was not to produce lifelike replications of people or objects, nor were these artists concerned with creating works of delightful abstract beauty to delight the eyes. They were instead focused upon using all forms of art as a means to express the real functioning of the human mind. Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination.

Surrealism in all its forms is highly concerned with dreams and the subconscious mind. Surrealist art does not shy away from shocking, sexual or violent imagery; artists within this school actively sought to push the boundaries of what was considered socially acceptable and artistically valid. Surrealist literature contained automatism works and accounts of dreams. Examples of Surrealist literature are Breton's *Le Pees-Nerds* (1926), Argon's *Urine's Count* (1927), Breton's *Death to the Pigs* (1929), Creel's *Mr. Knife Miss Fork* (1931), Breton's *the Blind Owl* (1937), and Breton's *la route De San Romano* (1948).

Surrealist films Early films by Surrealists include: *Un Chien Nodal* by Luis Buñuel and Salvador Dalí (1929) *L'Ége door* by Buñuel and Dalí (1930) Music by Surrealists Jazz and blues music were very important during this movement Key figures: Salvador Dalí was a Spanish painter and filmmaker whose melting clocks and five-legged stick animals are easily recognized throughout the world. Like the other Surrealists, Dalí sought to explore the

nature of the artist's true self by embracing the marvelous, irrational, subconscious areas of the mind.

The Persistence of Memory is a painting by the famous Spanish surrealist artist Salvador Dali. The original title of this painting is "La persistencia De la memoria" and it depicts a fetus-like head lying on the ground, like a fish that was washed ashore and now decaying after a lost struggle gasping for air. There are four watches in this painting, three of which appear to be molten, as if made out of cheese. The only watch whose structure doesn't appear to be malformed - unlike other watches it is orange in color - is sitting on a desk-like object.

The ants seem to have found a point of interest in the centre of the orange watch. It possibly derives its meaning from Sigmund Freud's work on psychoanalysis because Dali painted it during his psychoanalytical era of painting. Interpretation 1: The persistence of memory meaning theme: the drooping backstretches possibly suggest the irrelevance of time during sleep. In other words, when we are asleep, or not conscious, the time does not persist, but memories do. Interpretation 2: Yet another interpretation of this painting may, through the use of symbolism, suggest Einstein theory that time is relative and is not fixed.

Conclusion Art movements are born out of the need for people to express their reactions to social, political and religious changes. Whether they accept them or openly disdain them the goals are equal in velocity: To promote their perspective of current changes. In most situations, new movements will gradually appear on the art scene. As the movement grows it will offer the

artists an opportunity to explore new philosophies will extend an invitation for them to enlist among the ranks, adopt some of the ideas or continue to remain loyal to their current trend.

The new movement will no doubt meet with resistance from critics and patrons alike, who usually perceive the new movement as nothing more than an unsolicited crusade with little or no hope of survival. The artists, on the other hand, adamant that the message conveyed through their art is critical, will continue to push forward with their movement until it gains acceptance or has reached its apex and has nothing new to offer in the way of ideas.