



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-574-DadaAndSurrealism

10/15 prerequisite chg ARTH-135 and ARTH-136 corrected course title

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes			
Writing Intensive:		No		
Honors		No		

2.0 Course information:

Course title:	Dada and Surrealism
Credit hours:	3
Prerequisite(s):	ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art: Renaissance to Modern
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

√	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to: 2039-430 Dada and Surrealism
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
	New

2.b Semester(s) offered

Fall	√	Spring	√	Summer		Other	
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

This course is open to all undergraduate students who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course

To provide students with an in-depth knowledge of the Dada & Surrealism movements which emerged in Europe and the United States from 1916 through the post-WWII period and their continued relevance today.

4.0 Course description

Course number: ART-574

Long Course title: Dada and Surrealism

Short Course title: Dada and Surrealism

Prerequisites: ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art:Renaissance to Modern

Course 3, Lab 0, Credit 3 (Semester offered - Fall or Spring)

This course examines the widely influential Dada and Surrealist movements in Europe and the United States from 1916 through the post-World War II period as well as their relevance to contemporary concerns. Emphasis is on identifying the major works of artists involved in these movements as well as their philosophical foundations, critical implications, as well as the broader literary and ideological contexts (e.g. Freud, Breton, Lautréamont, Leiris and Bataille). A wide range of works and practices (paintings, performance, installations, literary texts, photography, film, and ephemeral objects) will be studied, and the work of certain key artists (Höch, Heartfield, Schwitters, Duchamp, Picabia, Dalí, Ernst, Giacometti, Man Ray, Bellmer, Cahun, Cornell, Magritte, Miro, Oppenheim, Toyen and Picasso) will be analyzed in depth.

5.0 Possible resources (texts, references, computer packages, etc.)

Required Texts:

- 5.1 Dawn Ades, ed., The Dada Reader: A Critical Anthology (Chicago: University of Chicago Press, 2006).
- 5.2 Matthew Gale, Dada and Surrealism (New York: Phaidon, 1997).
- 5.3 David Hopkins, Dada and Surrealism: A Very Short Introduction (New York: Oxford, 2004).
- 5.4 André Breton, Manifestoes of Surrealism (Ann Arbor: University of Michigan Press, 1972).

- 5.5 André Breton, Nadja (New York: Grove Press, 1960).
- 5.6 George Bataille, Story of the Eye (San Francisco: City Lights, 1987).
- 5.7 Sigmund Freud, The Uncanny (New York: Penguin, 2003).
- 5.8 Le Comte De Lautréamont [Isidore Ducasse], Maldoror and Poems (New York: Penguin, 1978).
- Also Highly Recommended:
- 5.9 Alfred H. Barr, Dada, Surrealism and Fantastic Art (1936).
- 5.10 Georges Bataille, The Absence of Myth: Writings on Surrealism (London: Verso, 1994).
- 5.11 Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” (1936) and “Surrealism-the Last Snapshot of the European Intelligentsia,” (1929).
- 5.12 Mary Ann Caws, Surrealism (New York: Phaidon, 2004).
- 5.13 Whitney Chadwick, Women Artists and the Surrealist Movement (New York: Thames and Hudson, 1995).
- 5.14 Leah Dickerman and Matthew S. Witkovsky, The Dada Seminars (Washington: D.C. National Gallery of Art, 2005).
- 5.15 Leah Dickerman, ed. [Dada: A Special Issue] October 105 (Summer 2003).
- 5.16 Hal Foster, Compulsive Beauty (Cambridge: MIT Press, 1993).
- 5.17 Susan Hapgood, Neo-Dada Redefining Art 1958-1962 (New York: American Federation of Arts, 1994).
- 5.18 David Hopkins, Dada and Surrealism: A Very Short Introduction (New York: Oxford, 2004).
- 5.19 David Hopkins, Dada’s Boys: Masculinity after Duchamp (New Haven: Yale University Press, 2008).
- 5.20 Lewis Kachur, Displaying the Marvelous: Marcel Duchamp, Salvador Dali and Surrealist Exhibitions (Cambridge: MIT Press, 2001).
- 5.21 Rudolf Kuenzli, ed., Dada (NY: Phaidon, 2006).
- 5.22 Neil Matheson, The Sources of Surrealism (London: Ashgate, 2006).
- 5.23 Robert Motherwell, The Dada Painters and Poets (Cambridge: MIT Press, 1951).
- 5.24 Gavin Parkinson, Surrealism, Art and Modern Science: Relativity, Quantum Mechanics, Epistemology (New Haven: Yale University Press, 2008).
- 5.25 Tom Sandqvist, Dada East: The Romanians of Cabaret Voltaire (Cambridge, MA: MIT Press, 2006).
- 5.26 Anne Umland, ed., Dada in the Collection of The Museum of Modern Art (NY: MoMA, 2008).
- 5.27 Linda Williams, Figures of Desire: A Theory and Analysis of Surrealist Film (Urbana: University of Illinois Press, 1981).
- Exhibition Catalogues:
- 5.28 Dawn Ades and Simon Baker, Undercover Surrealism-Georges Bataille and Documents exh. cat. (Cambridge, MA: MIT Press, 2006).
- 5.29 Dawn Ades, ed. Dada and Surrealism Reviewed (London: Arts Council

of Great Britain, 1978).

- 5.30 Quentin Bajac, ed., La Subversion des images: Surréalisme, Photographie, Film (The Subversion of Images: Surrealism, Photography, Film) exh. cat. (Paris: Editions du Centre Pompidou, 2009).
- 5.31 Leah Dickerman, ed., Dada exh. cat. (Washington, DC: National Gallery of Art, 2005).
- 5.32 Matthew Gale, ed., Dalí and Film exh.cat. (NY: MoMA, 2007).
- 5.33 Therese Lichtenstein, Twilight Visions: Surrealism and Paris exh. cat. (Berkeley: University of California Press, 2009).
- 5.34 Francis M. Naumann, New York Dada, 1915-1923 (NY: 1994).
- 5.35 Francis M. Naumann and Beth Venn, eds. Making Mischief: Dada Invades New York exh. cat. (NY: Whitney Museum of American Art, 1996).
- 5.36 Lars Toft-Eriksen, God natt da du . . . Surrealisme i norsk kunst 1930-2010 exh. cat. (Oslo: Stensersen Museum, 2010).

Essays And Articles:

- 5.37 Theodor Adorno, "Looking Back on Surrealism," (1956) in: Notes to Literature (NY: Columbia University Press, 1991).
- 5.38 Paul Auster, "Dada Bones," in: Paul Auster, Collected Prose (NY: Piador, 2005), 331-336.
- 5.39 Roland Barthes, "The Metaphor of the Eye," (1963) reprinted in: George Bataille, Story of the Eye (NY: Penguin, 2001), 119-127.
- 5.40 Michel Beaujor, "1924: From Text to Performance," in: Denis Hollier, ed., A New History of French Literature (Cambridge, MA: Harvard University Press,), 866-871.
- 5.41 Walter Benjamin, "Surrealism-the Last Snapshot of the European Intelligentsia," (1929) in: Reflections (NY: Harcourt Brace Jovanovich, 1978).
- 5.42 Mary Ann Caws, "Ladies Shot and Painted-Female Embodiment in Surrealist Art," in: Norma Broude and Mary D. Gerrard, eds., The Expanding Discourse-Feminism and Art History (Boulder, CO: Westview, 1992), 381-396.
- 5.43 Carolyn J. Dean, "1931: Sadology," in: Denis Hollier, ed., A New History of French Literature (Cambridge, MA: Harvard University Press, 1989), 892-894.
- 5.44 Hal Foster, "Armor Fou," October 56 (Spring 1991), 65-98.
- 5.45 Hal Foster, "Convulsive Identity," October 57 (Summer 1991), 19-54.
- 5.46 Clement Greenberg, "Surrealist Painting," The Nation 12 and 19 (August 1944).
- 5.47 Rosalind Krauss, "The Photographic Condition of Surrealism," in: The Originality of the Avant-Garde and Other Modernist Myths (Cambridge, MA: MIT Press, 1985), 87-118.
- 5.48 Rosalind Krauss, "Michel, Bataille et moi," October 68 (Spring 1994), 3-20.

- 5.49 Denis Hollier, "Surrealist Precipitates," October 69 (Summer 1994), 111-132.
- 5.50 Octavio Paz, "Luis Buñuel: Three Perspectives," in: On Poets and Others (NY: Arcade, 1990).
- 5.51 Elisabeth Oxfeldt, "Headless Women: Vilhelm Krag's and Jens August Schade's Neoromanticist and Surrealist Representations of Female Bodies," Edda 2 (2006), 131-146.

Films To Be Screened:

- 5.52 Fernand Léger, [with Dudley Murphy and Man Ray] "Le Ballet Mécanique," (1924), 10 minutes b/w.
- 5.53 Marcel Duchamp, [aka Rose Sélavy with Man Ray] "Anemic Cinema," (1926), 7 minutes b/w.
- 5.54 Man Ray, "Retour à la Raison," (Return to Reason, 1923).
- 5.55 Man Ray, "Emak Bakia," 1927.
- 5.56 Man Ray, "L'Etoile de Mer," (The Star of the Sea, 1928).
- 5.57 Luis Buñuel and Salvador Dali, "Un chien andalou," (An Andalusian Dog, 1929), 17 minutes, b/w.
- 5.58 Luis Buñuel and Salvador Dali, "L'Âge d'or," (The Golden Age, 1930), 63 minutes, b/w.
- 5.59 Pål Sletaune and Wenche Volle, "Merz: A Film about Kurt Schwitters," (1991), color, 27 min.
- 5.60 Germain Dulac, "La Coquille et Le Clergyman [The Seashell and the Clergyman]," (1928).

These will be supplemented by a course reserve, films, and extensive bibliography.

6.0 Topics (outline):

- 6.1 Introduction and Visual Overview; What is Dada and What is Surrealism?
- 6.2 Historical Precursors, Ideological Catalysts, and Intellectual Foundations.
- 6.3 Dada in Zurich, Hannover, Cologne, Berlin and Paris
- 6.4 Marcel Duchamp, Francis Picabia, Man Ray, John Covert and the Arensberg Circle: New York Dada
- 6.5 Max Ernst
- 6.6 Alberto Giacometti
- 6.7 Picasso and Surrealism
- 6.8 Salvador Dalí
- 6.9 André Breton and the Manifestos of Surrealism
- 6.10 Surrealist Sculpture
- 6.11 George Bataille and the Documents Group
- 6.12 The Surrealist Discovery of the New World
- 6.13 Surrealist Photography
- 6.14 Scandinavian Surrealism
- 6.15 Surrealist Film

- 6.16 Surrealist Architecture
- 6.17 Dada and Surrealism in Eastern Europe
- 6.18 Women and Surrealism
- 6.19 Neo-Dada and Neo-Surrealism: Reassessing the Legacy and Contemporary Impulses

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify and critically evaluate key artists of the 20 th century whose work has been informed by Dada and Surrealism.	Written exams and brief critical response papers.
7.2 Identify and cogently discuss the key critical issues and intellectual history that grounds Dada and Surrealism.	Written exams and brief critical response papers.
7.3 Critically analyze a central problem related to Dada and Surrealist art and its broader historical context.	Written exams and brief critical response papers.
7.4 Correlate the theoretical, philosophical and historical context of Dada and Surrealism with some of the major artists, architects and designers of the 20 th century.	Written exams and brief critical response papers.
7.5 Demonstrate an understanding of the ideological implications of Dada and Surrealism	Written exams and brief critical response papers.

8.0 Program outcomes and/or goals supported by this course

8.1 Enable students to understand the form, function and meaning of key works of art, architecture and design from the 20 th century, their historical context, and the ideological issues that they address.
8.2 Stimulate and reinforce critical thinking, reading, writing, speaking and research skills that may be applied to the contextual analysis of works of art, architecture and design and, in fact, the entire world of objects and images. Such skills will be of capital importance in whatever field the student should chose to work in.
8.3 Enable students to develop a broad familiarity with modern visual culture and necessary skills to evaluate it, and to question its significance.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<i>Communication</i>		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American	Brief individual and group

	Sign Language or English-based Signing)	presentations
√	Comprehend information accessed through reading and discussion	Critical response papers and written exams
<i>Intellectual Inquiry</i>		
√	Review, assess, and draw conclusions about hypotheses and theories	Critical response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
	Identify contemporary ethical questions and relevant stakeholder positions	
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response papers, written exams, brief in-

		class quizzes
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10.0 Other relevant information

10.1 Classroom with DVD, VCR, and equipped for Powerpoint projection via laptop.
