dadaist & surrealism photomontage
Raoul Haussmann, *Tatlin at Home* (1920)
Raoul Haussmann,
Elasticum
(1920)
Raoul Haussmann, *Self-portrait of the Dadasoph* (1920)
Hannah Höch, *untitled*, 1920

Dancer Claudia Pawlowa at the beach, from the June 1921 issue of *Die Dame* (Lady Magazine)
Hannah Höch, Dada Ernst (1925)

Hannah Höch, Tamer (1930)

Hannah Höch, The Strong Guys (1931)
Hannah Höch, *Roma* (1925)
John Heartfield
aka Helmut Herzfelde

TRANSLATION: “Art is dead
Long live TATLIN’S new machine art”

George Grosz with Heartfield at the Berlin Dada Fair, 1920
John Heartfield, Satirical photomontage for the cover of AIZ

TRANSLATION: “The meaning of the Hitler salute.”

TRANSLATION: “Millions stand behind me.”
John Heartfield, Satirical photomontage for the cover of AIZ, October 24, 1935

TRANSLATION: “The Goebbels recipe against food shortages in Germany.”

Goebbels was Hitler’s Minister of Propaganda and thus one of the people most responsible for spreading anti-Semitism in Germany

TRANSLATION: “What? No butter or lard for you? You can always chow down on your Jews!”
John Heartfield, *A Pan-German* (1933)

Photo from Stuttgart police files that had been reproduced as an example of “photo as document” in Franz Roh’s *Photo-Eye* (1929) with the caption “peace-time murder victim.”

Detail from a shoe ad in a French magazine from the 1930s
Aleksandr Zhitomirsky, *New Location of the Statue of Liberty* (1948)

Convicted killer Ruth Snyder in the electric chair, 1928
Max Ernst, “Un semaine de bonte” (1934)
Joseph Cornell, “Untitled (Medici Princess)” (1948)
readymades
Marcel Duchamp, *Fountain* (1917)
THE BLIND MAN

The Richard Mutt Case

They say any artist paying six dollars may exhibit.

Now Mr. Mutt’s fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that has been placed in any house. Mr. Mutt with his own hands did not have any importance. 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.

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.

The exhibit refused by the independents

MMA copy

No. 863
Marcel Duchamp, *Fountain* (1917)
Elsa von Freytag-Loringhoven,
*God* (1917)

Elsa von Freytag-Loringhoven,
*Portrait of Marcel Duchamp* (before 1920)

-- Duchamp on von Freytag-Loringhoven

“she is not a Futurist. She is the future.”
Marcel Duchamp, *Bicycle* (1915)

*Bottle rack* (1914)
Marcel Duchamp, *L.H.O.O.Q.* (1919)
Starting in 1997, Rhonda Roland Shearer began publishing research that seemed to show that Duchamp had in fact altered in important and interesting ways all of his readymades—originals that actually corresponded to the readymades could not be found and in some cases were impossible. One of his L.H.O.O.Q’s (original disappeared in 1980) no longer available) seems to have been a repainting that made the face closer to Duchamp’s in details apart from the moustache and goatee.
1950-2000

- World triumph of American commercial culture
- Rise of underground culture (queer, drug, criminal)
- Rise of diversity (African-American, feminism, queer, etc)
- Collapse of the avant-garde (abandonment of the idea of high art as a revolutionary force)
- Turning away from history
- Postmodernism and “retromania”
Let's just enjoy all this beautiful shallowness.
Richard Hamilton

*Just what is it that makes today’s homes so different, so appealing?*

1956
TRICKY CAD

SLIPPING OUT! GOT IT! GHOST! IT!

LONG EMERGENCY, PLEASE.

OH?

M! N! O!

FORTUNATELY YOU KNOW WHERE HER STORY IS STAYING OFF COURSE! I SUGGEST, SENIOR CIRCULAR, JUST YOU TAKE HER IRONY!!

WHEE MEAL-

I’LL SAY I’LL ENJOY IT! WONDERING IF IT PROVES INCIDENTALLY EASILY THIS TIME TOMORROW.
Jess,
When a young lad dreams of manhood (1953)
Jess “translations”

From a photograph of the Beatles by “T.C.G.” on a bubblegum trading card.
Roy Lichtenstein, *Drowning Girl*
1963. Oil and synthetic polymer paint on canvas, 67 5/8 x 66 3/4" (171.6 x 169.5 cm)

Tony Abruzzo  - "Run for Love", Secret Hearts, D.C. , 1962
Roy Lichtenstein,  
I can see the whole room ... 
and there’s nobody in it! 

William Overgard, Steve Roper  
August 6, 1961
Andy Warhol, *Triple Elvis* (1963)
Andy Warhol,
*Electric Chair* (1964)
Andy Warhol,
*Orange Disaster / Electric Chair* (1963)
Andy Warhol, *Marilyn* (1962)
Brillo soap pads
with rust resister
SHINES ALUMINUM FAST
appropriation
art
Richard Prince, *Untitled (Cowboys)* (1980-84)
Walker Evans,  
*First and Last* (1936)
Sherrie Levine, Untitled 
(After Walker Evans) 
(1979)

Rephotographed photograph from book.