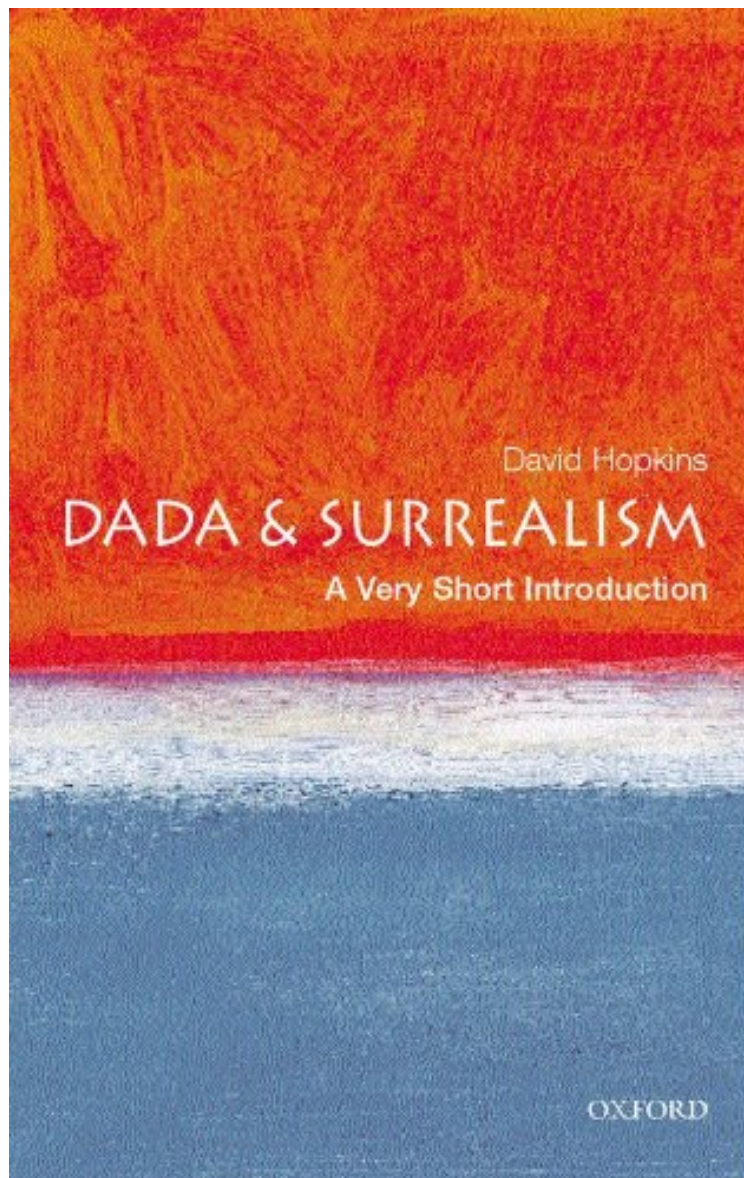


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Dada and Surrealism: A Very Short Introduction (Very Short Introductions)

David Hopkins

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David Hopkins : Dada and Surrealism: A Very Short Introduction (Very Short Introductions) before purchasing it in order to gage whether or not it would be worth my time, and all praised Dada and Surrealism: A Very Short Introduction (Very Short Introductions):

0 of 0 people found the following review helpful. Top-notch IntroBy Jean VenguaA very good, basic introduction to dada and surrealism. I'd read more from this author.0 of 0 people found the following review helpful. Five StarsBy

Cory K. Great! 25 of 25 people found the following review helpful. A Very Good, Well Balanced Overview By Rodney J. Szasz As a person with an enduring fascination and respect for the early Dadaists I found this introduction offered a very good and (despite the title) in-depth coverage of most aspects of Dada and Surrealism. The theme is comparison and contrast and also the development of thematic elements in both currents: how they rose to, or challenged each other and society. The basic differences in Dada as Anti-Art and Surrealism as Art-for-arts sake is well considered. The latter bourgeoisie taste was very much derided by the original Dadas. The political development of both groups is also analysed, their stances on feminism, colonialism and mass movements. The one thing that I found not covered in this book -- and is also not covered in most books on this subject is, how two movements with such anti-establishment themes fared in the sometimes authoritarian societies that spawned them... how for example were the German Dadaist allowed to escape the Freikorps and later the Nazis? What did Franco think of Dali and Picasso? Some French Dada/Surrealists such as Andre Breton were able to escape from Vichy France to America, but what about the others...? In short, although both streams rebelled against the main thoughts that dominated society -- they were almost all consummate individualists -- how were they able to do so? Since most Dadaists survived WWII I must surmise that either Hitler left them alone, or they lowered their profile to such a degree that they become insignificant. But again, since they were at the forefront of criticising the automaton man that society produced in WWI, the question remains, how did they manage to avoid getting it in the neck when the rest of the world was racing headlong into the twin dispairs of Fascism and Communism?

The avant-garde movements of Dada and Surrealism continue to have a huge influence on cultural practice, especially in contemporary art, with its obsession with sexuality, fetishism, and shock tactics. In this new treatment of the subject, Hopkins focuses on the many debates surrounding these movements: the Marquis de Sade's Surrealist deification, issues of quality (How good is Dali?), the idea of the 'readymade', attitudes towards the city, the impact of Freud, attitudes to women, fetishism, and primitivism. The international nature of these movements is examined, covering the cities of Zurich, New York, Berlin, Cologne, Barcelona, Paris, London, and recently discovered examples in Eastern Europe. Hopkins explores the huge range of media employed by both Dada and Surrealism (collage, painting, found objects, performance art, photography, film), whilst at the same time establishing the aesthetic differences between the movements. He also examines the Dadaist obsession with the body-as-mechanism in relation to the Surrealists' return to the fetishized/eroticized body. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

In a relatively small space Hopkins manages a stylish presentation and analysis of two of modernism's most famous isms. * Bear Books * About the Author David Hopkins is Professor in the Department of Art History at the University of Glasgow. He is the author of the bestselling *After Modern Art: 1945-2000* in the Oxford History of Art series.