

**Landesmuseum Zürich. SCHWEIZERI
SCHES NATIONAL MUSEUM. MUSÉE
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ALE SVIZZERO. MUSEUM NAZIUNA
L SVIZZER.**

DADA

zürich UNIVERSAL

5.2. – 28.3.2016



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
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Eidgenössisches Departement des Innern EDI
Département fédéral de l'intérieur DFI
Dipartimento federale dell'Interno DFI

zürich 100 dada 2016

www.dada.landmuseum.ch

Landesmuseum Zürich.

Dada Universal

05/02/2016 – 28/03/2016

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Registration and information

Mon–Fri, 9 am – 12.30 pm | T. +41 (0)58 466 66 00
reservationen@snm.admin.ch

www.dada.landmuseum.ch
www.dada100zuerich2016.ch

Dada Universal
05.02.16 – 28.03.16

Press release

Not to be released before: 3 February 2016 | 10 a.m.

More than art in the National Museum Zurich

Dada was like a bomb that exploded in 1916 in Zurich at the Cabaret Voltaire. The shock waves of this worldwide anti-art movement are still being felt today. Dada influenced Surrealism as well as Fluxus, Pop Art and many other artistic, intellectual and political trends that followed, such as the civil action of the Paris Situationists in May 1968 and the Zurich youth riots in 1980.

To commemorate the 100-year anniversary of the birth of Dadaism, the National Museum Zurich will be exhibiting selected objects that embody the creative, revolutionary, universal “spirit of Dada”. The “DADA UNIVERSAL” exhibition is part of a major anniversary celebration of Dada happening throughout Zurich in 2016.

The National Museum Zurich has gathered together key works of Dadaism from all over the world for the exhibition, such as Marcel Duchamp’s “Fountain” from the world-famous collection of the Israel Museum – a urinal elevated to the level of art, which is regarded as the “Mona Lisa” of Dadaism. The Dodo is also present for the exhibition – the flightless bird that became the embodiment of the nonsense of nature, already featured years earlier in “Alice in Wonderland”. Sophie Taeuber-Arp’s rarely exhibited Hopi costume, on loan from a private collection, joins African masks from the Rietbergund Museum in the exhibition as well as Hannah Höch’s “Dada-Mühle” (Dada mill), which resembles and has the same effect as a stick of dynamite with a detonating mechanism.

The universal “no”

The Dada protagonists came together at the Cabaret Voltaire in Zurich to protest the war in the name of Voltaire, proponent of the Enlightenment. Their “no” to the war extended further to saying “no” to western culture, which they saw as the driver behind this global catastrophe. Their “no” culminated in sound poems in which language – the foundation of western culture – disintegrated. From the vehemence of this negation, a new “yes” was born. The Dadaists recognised similar transforming moments in antiquity, in Friedrich Nietzsche and in medieval mysticism. In the writings of the medieval mystics, Hugo Ball discovered a quote attributed to Jesus, “aeàiuoiaooiapsinoterternopsnopsiterzagurapagura”, which is the reason behind the 11th-century depiction of Christ on the back of a donkey shown in the exhibition.

1916: in the middle of war

The Dada Universal exhibition places objects and works of the Dada movement in the immediate historical context of the First World War. Camouflage gear worn by soldiers on the front in WWI, on loan from the Musée de l'Armée in Paris, resembles the cylinder costume worn by Hugo Ball at his legendary 1916 performance at the Cabaret Voltaire, where he recited his sound poems for the first time and experienced mystic-ecstatic moments. A Lebel rifle melted on the front line juxtaposed with Giacomo Balla's futuristic flower "Fiore Futurista" (1918), from the collection of the Kunsthaus Zürich, exemplifies the absurdity of war.

"Dossier" – the Dada documents

In the pavilion of the National Museum Zurich, collages, typographies and pictures of early film experiments create a visual-sound whirlwind with a kind of "Kaaba of Dadaism" standing at the centre of the exhibition. Enthroned in it are the names of all the role models of the Paris Dadaists, from Hegel to de Sade, depicted as a stellar constellation. Accompanying the Kaaba is André Breton's "Dossier", his collection of Dada documents.

Federal Councillor Alain Berset on the Dada centenary

Dada influences art to this day. But Dada cannot simply be bound into the linear narrative of 20th century art. Dada remains recalcitrant. Tristan Tzara wrote: "Dada doute de tout/ Dada est tatou / Tout est Dada / Méfiez-vous de Dada". One of the things Dada was against, was people who claimed to know all about Dada. Is that subversive? It's constructive!

The anniversary of Dada

The «Dada Universal» exhibition is part of the "dada100zürich2016" centenary celebrations in Zurich in which museums, theatres, festivals, clubs and various institutions and organisations will be participating, along with individual initiatives and public and private partners, from early to mid 2016. The "dada100zürich2016" association is responsible for the concept, networking, support and communication. The Dada centenary celebrations are receiving major financial support from the city and canton of Zurich and the Swiss Federal Office of Culture. There will be exhibitions, guided tours, readings, debates, seminars, new publications, a documentary film and symposiums. Participative web projects and experimental and pop culture will also be exploring Dada in their own ways. All of this will collectively embody the idea of the Dada centenary. The projects will be initiated and coordinated by dada100zürich2016. And, the Cabaret Voltaire – the birthplace and home of Dada – also has an ambitious programme in preparation. Dada is large enough. Dada is local, global and universal.

<http://www.dada100zuerich2016.ch>

Dada Universal
05.02.16 – 28.03.16

“Dada is the soul of the world.” Hugo Ball,
opening manifesto presented at the first Dada
soirée, 14 July 1916

Dada was there before there was Dada

In the middle of the First World War, the magical word “Dada” was created in Zurich, from where the spirit of Dada spread like wildfire around the globe. A group of emigrant artists including Hugo Ball, Emmy Hennings, Hans Arp and Tristan Tzara, opened an “artists’ cabaret” at Spiegelgasse 1 in Zurich's old town, from where their radical revolt spread worldwide. Dada groups quickly became established in Berlin, Paris, Tokyo, Madrid and New York.

Dada is global, but also universal. Dada took the principle of radical negation to the extreme. In a dionysiac whirlwind, the “no” of the Dadaists to all existing culture became a “yes” for the moment at hand. From nothingness comes the new.

Dada is not simply another “ism” in the annals of art history. Richard Huelsenbeck, co-founder of the Dada movement, wrote that “Dada is the chaos out of which a thousand orders arise which in turn entangle to form the chaos of Dada. Dada is simultaneously the course and the content of world history in its entirety.”

In other words, one could say: “Dada was there before there was Dada.” And because Dada incorporated all the different streams of Avantgardism in itself, from Futurism to Constructivism, and reproduced them in digested or undigested form, Dada can be seen as the exemplification of the Avantgarde.

The shock waves created by the Dada movement are still being felt today. Since Dada was a movement by artists for artists right from its very beginnings, this alpha movement of the Avantgarde influenced artistic and intellectual thinking for the next hundred years, from Surrealism to Fluxus, Pop Art, Mail Art, the Situationists in Paris in the 1960s and many more that followed. Without Dada the sit-ins of 1968 would not have happened, Joseph Beuys would not have kissed a dead rabbit and Sid Vicious would not have celebrated the Queen. Without Dada, the youth revolts in Zurich in 1980 would not have trashed the state. And without Dada, the Cabaret Voltaire on Spiegelgasse in Zurich would probably be a bakery or shoe store today instead.

On the other hand, in 1924, the surrealist poet Robert Desnos, while in a hypnotic state, was asked what would ultimately remain of Dada, and he murmured in answer: “Nothing but bananas”.

Dada Universal

05/02/2016 – 28/03/2016

Supporting programme and general information

Guided tours

Tours can be arranged outside opening hours. Duration 1 hour. CHF 150 (CHF 180 from August 1 2015 onwards) for the guided tour + CHF 8 Admission per person.

Registration and information (Mon–Fri, 9 am – 12.30 pm):

reservationen@snm.admin.ch | T. +41 (0)58 466 66 00

Schools

Offers for school classes from Switzerland are free of charge.

Registration and information (Mon–Fri, 9 am – 12.30 pm):

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Events in German

FÜHRUNGEN MIT EXPERTINNEN UND EXPERTEN

«Die Welt als Filiale des Dadaismus?». Mit Juri Steiner, Co-Kurator «Dada Universal», und Cathérine Hug, Kuratorin am Kunsthaus Zürich sowie Co-Kuratorin von «Dadaglobe Reconstructed»

Do 11.02.16 | 18.00 – 19.00

«Dada und die Proktatur des Diletariats». Mit Juri Steiner und Stefan Zweifel, Ausstellungskuratoren «Dada Universal» und Mitgliedern des Theaters HORA, Zürich

Do 10.03.16 | 18.00 – 19.00

«Dada soulève tout – freche Fragen an das 20. Jahrhundert». Mit Stefan Zweifel, Co-Kurator «Dada Universal», und Robert Kopp, Literaturwissenschaftler

Do 17.03.16 | 18.00 – 19.00

ALLGEMEINE FÜHRUNG DURCH DIE AUSSTELLUNG

Do 24.03.16 | 18.00 – 19.00

Sa 06.02. | 13.02.16 | 20.02. | 27.02. | 05.03. | 12.03. | 19.03. | 26.03.16

jeweils 11.00 – 12.00

Veranstaltungen

«HUGO BALL BREVIER»

Bühnen- und Hörspiel von Oliver Augst und Reto Friedmann, vorgetragen in der Ausstellung. Singend und rezitierend nähern sich die Macher drei Aspekten von Hugo Balls schillernder Persönlichkeit als Dadaist, Anarchist und Katholik. Mit Reto Friedmann (Zürich/Schaffhausen), Radio- und Sprachkünstler und Oliver Augst (Paris), Komponist und Performer

Do 25.02.16 | 19.15 – 20.15 | Eintritt frei

«B(L)ACK DADAISM PRESENTS: KOTOMISI UN-INFORM»

Live- Performance mit Knowbotiq und DJ Fred Hystère. Kotomisi ist ein traditionelles Kleidungsstück weiblicher Sklavinnen in der ehemaligen niederländischen Kolonie Suriname in Südamerika. Auf der Basis dieses Kleidungsstücks kreuzen sich während der Performance dadaistische Negrophilie, karnevaleske Überlebensstrategien der Sklavinnen und die Verwicklungen der Schweiz in den kolonialen Dreieckshandel zu einem postdigitalen «Stoffwechsel» aus Computeranimationen, Stimmen, Ornamenten, Textilien, Tracks und Live-Mixes. Mit Yvonne Wilhelm und Christian Hübler (Knowbotiq). Sie leben in Zürich, Berlin und Lissabon und arbeiten an den Schnittstellen von Kunst, Medien und Gesellschaft. Anna Frei (DJ Fred Hystère) lebt in Zürich und ist Mitorganisatorin des Soundspace OOR (One's Own Room).

Do 03.03.16 | 19.00 – 20.00 | Eintritt frei

Veranstaltungen mit der Volkshochschule Zürich

Die Vorlesung findet an der Universität Zürich-Zentrum, Rämistrasse 71, Zürich, statt.

«DADA UND SEINE SPRENGKRAFT»

Am Ursprung von Dada steht Zürich. Schriftsteller, Maler und Bildhauer schliessen sich vor hundert Jahren in der Limmatstadt zusammen und wenden sich gegen das herkömmliche Kunstverständnis – und damit gegen eine Gesellschaft, die vom Ersten Weltkrieg zerrissen ist. Dada ersetzt Schönheit durch Unsinn. Exemplarisch dafür stehen Hugo Balls Lautgedichte, die das Publikum damals frenetisch feierte. Mit Juri Steiner und Stefan Zweifel, Ausstellungskuratoren «Dada Universal»

Do 11.02.16 | 19.30 – 21.00

Führung in der Ausstellung «DADA UNIVERSAL» im Landesmuseum. Mit Juri Steiner und Stefan Zweifel, Ausstellungskuratoren «Dada Universal». Anmeldung für beide Veranstaltungen unter www.vhszh.ch oder T. +41 44 205 84 84

Do 18.02.16 | 18.30

Dada – Zwischen Wahnsinn und Unsinn

Eine Veranstaltung im Rahmen der Festspiele Zürich in den Ausstellungen des Landesmuseums Zürich.

«Dada war da, bevor Dada da war», sagten die Dadaisten. Aber ist Dada da, nachdem Dada da war? Im Nachgang zur Ausstellung «Dada Universal» (05.02. – 28.03.16 im Landesmuseum) geht Juri Steiner auf Dadas Spuren durch die Sammlung des Landesmuseums, besucht unter anderem Hugo Ball, Gessners Tierzeichnungen und Jesus auf dem Palmesel. Mit Juri Steiner, Co-Kurator «Dada Universal». Platzzahl beschränkt. Tickets erhältlich unter www.festspielezuerich.ch oder auf reservationen@snm.admin.ch.

Do 09.06. | 16.06.16 | jeweils 18.00 | CHF 20 / 15

Workshop für Jugendliche und Erwachsene

«WIR SIND DADA»

Theaterworkshop für Jugendliche und Erwachsene. Mit Bewegung und Ton erfinden und spielen wir unser eigenes DADA. Platzzahl beschränkt. Tickets können bis Donnerstag davor reserviert werden. Mit Benjamin Müller, Musiker und Theaterpädagoge

Sa 05.03.16 | 14.00 – 16.30

Kinder und Familien

KREATIVHEFT

Was ist Dada? Geschüttelte Gedichte, Wünsche an den Ober- Dada, Schaumfrisuren und Kreisgeschichten machen auch dich zu Dada. Kinder erhalten am Welcome Desk ein Heft für einen kurzweiligen Ausstellungsbesuch. Ab 10 Jahren.

THEATERWORKSHOP

Für Familien mit Kindern ab 5 Jahren.

«Wir sind Dada». Mit Bewegung und Ton erfinden und spielen wir unser eigenes DADA. Alle machen mit! Mit Benjamin Müller, Musiker und Theaterpädagoge
Platzzahl beschränkt. Tickets können bis Donnerstag davor reserviert werden.
Sa 12.03. | 19.03.16 | 14.00 – 16.30

General information

Opening hours

Tue – Sun 10am – 5 pm | Thu 10 am – 7 pm
Open on public holidays, 10am – 5pm.

Admission

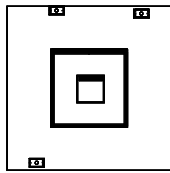
Adults CHF 10. – | Red. CHF 8.–
Children up to 16 years free of charge

Landesmuseum Zürich.
Museumstrasse 2, 8001 Zürich
T. +41 (0)58 466 65 11 | F. +41 (0)44 211 29 49
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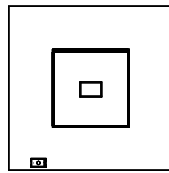
Dada Universal

5.2. - 28.3.2016 | Landesmuseum Zürich

Situation

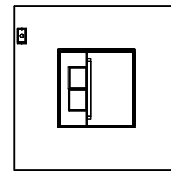


Splitterbombe

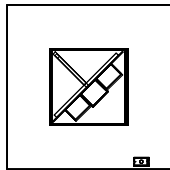


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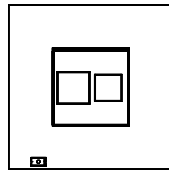
Tell der Idiot



Sexualität

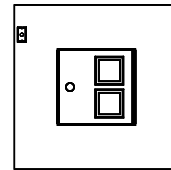


Junggesellen-
maschine

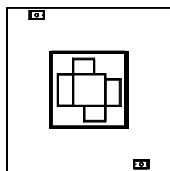


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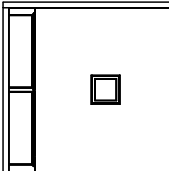
Cruauté



Traum

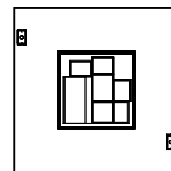


Kaaba

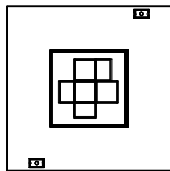


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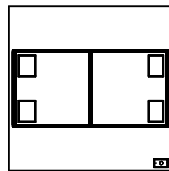
Krieg



Dionysos

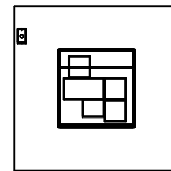


Mystik

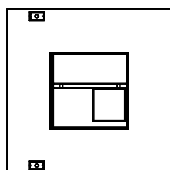


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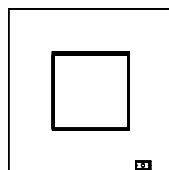
Tanz



Ur-Ei

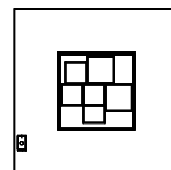


«Fountain»

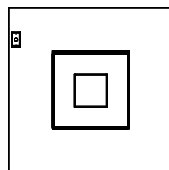
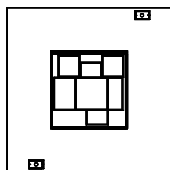


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Maske

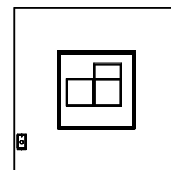


Dodo war da
bevor Dada da war
Feldpriester



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Prothesengott



Hugo Ball
Lautgedicht