

**Week 5: "AB-EX" ABROAD, THE COLD WAR FIFTIES**  
**Lecture 8, John Cage, Robert Rauschenberg, Jasper Johns...**

key decade: 1950s

"Neo-Dada"

thesis: Just as the original dada movement (1917-1920s) constituted one kind of response to war, "neo" dada could be seen as a very different response to a very different kind of war, a *Cold* war (1950-1958 or so)

Review: *l'art brut*, "*Nouveaux Realistes*," *d'affichistes*, CoBrA

- I. Briefly: Dada the first time around – 1915-1925 (roughly)
  - A) Radical aesthetic experimentation (chance, montage, "sound poems," etc.)
  - B) Radical politics
  - C) International (Zürich, New York, Berlin, Barcelona)
- II. The presence of John Cage (U.S., 1912-1992)
  - A) Chance
  - B) Silence
  - C) System
- III. Robert Rauschenberg (US, 1925-2008) "I try to work in the gap between art and life"
- IV. Jasper Johns (US, b. 1930) "...things the mind already knows"
- V. Neo-Dada collaborators: Niki de Saint-Phalle (Fr-US, 1930 - 2002; invited by Restany to join "*Nouveaux Realistes*," liaison between NY and European avant-gardes)

SELECTED IMAGES

numerous Dada artists, for background only (Hausmann, Schwitters, Heartfield, Hoch)

Cage and Rauschenberg, Automobile Tire Print, 1953

Rauschenberg Erased de Kooning 1953

Rauschenberg Bed 1955

Rauschenberg Untitled combine (Man w/White Shoes) 1955

Rauschenberg Factum I and II 1957

Rauschenberg Pelican 1963 (documentation of dance performance)

Johns Flag 1954

Johns Target with Plaster Casts 1955

Johns Numbers 1959

Johns Map 1961

Johns Watchman 1964

Niki de Saint-Phalle Tir (Shooting) painting 1961

Saint-Phalle, Nana or Hon-en-katedral, 1966

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