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Altri autori (Persone)	AdamowiczElza RobertsonEric
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Nota di contenuto	Preliminary material / Editors Dada and Beyond, Volume 1 -- Chapter 1. La Colombe poignardée: Dada politique / Henri Béhar -- Chapter 2. Dissecting the Order of Signs: On the Textual Politics of Dada Poetics / Anna Katharina Schaffner -- Chapter 3. Comment, autour de DADA, construction de la "modernité" et Description – Révolution – Révélation – Subversion de la langue s'articulèrent / Marc Décimo -- Chapter 4. Irresponsabilité dadaïste et surréaliste / Timo Kaitaro -- Chapter 5. The Object of Dada / Mary Ann Caws -- Chapter 6. Everyday Miracles: Arp's Object-Language / Eric Robertson -- Chapter 7. "Pour faire un livre dadaïste": Dada Experimentation with Book Form / Nina Parish -- Chapter 8. Paul Nougé et les stratégies de dénégation / Raluca Lupu-Onet -- Chapter 9. The Manifesto of Céline Arnaud / Ruth Hemus -- Chapter 10. Johannes Baader, Dada et la folie / Vincent Antoine -- Chapter 11. Dadaist Poker: The Body and the Reformation of Form / Raihan Kadria -- Chapter 12. Hans Arp and Sophie Taeuber: The Quintessential Dada Couple / Walburga Krupp -- Chapter 13. La Tentation du vide. Francis Picabia et le portrait dada / Aurélie Verdier -- Chapter 14. Between Museum and Fashion Journal: Hybrid Identities

in the Photomontages of Hannah Höch / Elza Adamowicz -- Chapter 15. Speaking Dada: The Politics of Language / Andreas Kramer -- Chapter 16. "Je détruis les tiroirs du cerveau": Reading Incoherence in Picabia and Automatic Writing / Andrew Rothwell -- Chapter 17. L'Envers mélodiste d'Unique Eunuque / David Christoffel -- Chapter 18. Dada PaDada Dada / Bernard Noël.

Sommario/riassunto

This collection of critical essays celebrates the subversive and challenging creativity of the Dada movement, born in pacifist Zurich in 1916 in violent reaction to the First World War. It examines the collective and individual activities that took place under the name of Dada in Zurich, Cologne, Berlin, Paris, New York and Barcelona, and explores the various creative forms employed, including text, collage, photomontage, objects, dance, performance and film. The authors suggest new ways of understanding the work of the most famous Dadaists, while also casting light on the contribution of hitherto neglected figures. "Dada was a bomb", declared Max Ernst in an interview in 1958. "Can you imagine anyone, almost half a century after the explosion of a bomb, trying to collect its fragments and stick them together in order to display them?" The aim of this volume is not to reconstitute the bomb, but to analyse some of its explosive effects and after-effects that continue to resonate nearly a century later. Far from attempting to reduce Dada to a homogeneous movement, or to define a unifying principle beneath and beyond the multiple directions taken by Dadaists, this collection aims to respect the diversity and heterogeneity of the movement's collective activities as well as the specificity of its individual actors.
